

BECKER
THE
COUNTERFEITER

BY

GEORGE F. HILL
FELLOW OF THE BRITISH ACADEMY

PART I

WITH PORTRAIT AND EIGHT PLATES

SPINK AND SON, LD.
17 PICCADILLY, LONDON, W. 1

1924

original \$175. Kolbe 42

EDMUND
ZYGMAN
N.Y.C.

BECKER
THE
COUNTERFEITER



Lampi pinx.

Voigt ph.

J. A. Becker

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J'ai assez parlé de ce génie malfaisant et en même tems incomparable.

Gaetano CATTANEO.

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PREFACE

Of late years, the reputation of Carl Wilhelm Becker as a counterfeiter of ancient coins has suffered somewhat from comparison with artists who have had at their command the latest mechanical contrivances. But it is never safe to despise your enemies, and collectors or curators who think themselves unlikely to be deceived by Becker's work are apt to find themselves mistaken to their cost. Some of his efforts are of course wide of the mark ; but others are as near to the original as anything that his successors have produced, and now that he has been dead nearly a hundred years they have the advantage of a toning which the best chemical devices of the moderns find it hard to equal.

Having described Becker's work in the field of Greek coins from the impressions of his extant dies, I lightly undertook to preface the list with a brief account of his career, thinking that there was probably little to be added to what had already found its way into print. I was soon undeceived. Inquiry at the Berlin Museum immediately produced from the Director of the Coin-Cabinet, Dr. Regling, a number of documents. One of them, a MS. copy of an article in a Frankfurt paper reporting a lecture in defence of Becker, led to further enquiry at Frankfurt. From that city Justizrat Haeberlin sent me copies of the very interesting correspondence between his father and Becker.

Mr. Nussbaum was also indefatigable in pursuing enquiries, and eventually brought me into communication with Dr. Lucas, of Berlin-Wilmersdorf, President of the Reichswirtschaftsgericht, who owns and has placed at my disposal a mass of original documents concerning Becker, including his diaries. I cannot adequately express my indebtedness to Dr. Lucas for what he has done to assist me in my investigation. It was not merely a question of sending irreplaceable papers from Berlin to London. Dr. Lucas is convinced that Becker — with whom he is connected — has been maligned. On the other hand he knew, for he was told by me, that he was lending the papers to one who, on the evidence before him, had come to the conclusion that the charges against Becker were justified. Yet he has accepted my assurance of my desire to be thoroughly impartial. That is the true scientific spirit. I hope that, when he reads these pages, he will feel that I have not betrayed his trust, although I have not been able to come round to his opinion. I ought to add that I cannot claim to have missed nothing of importance in the long series of twenty-one not too legibly written diaries. Dr. Regling very kindly acted as the channel through which I was able to receive these documents. Vienna also has official papers relating to Becker, and through the kindness of Dr. von Loehr, the Director of the modern side of the Vienna Coin-Cabinet, who has spared no pains in furthering my research, I have been allowed to have in my hands all the official reports and minutes in the records of his department, and in the offices of the High Chamberlain and the Privy Council. It is needless to say that my task has been greatly lightened by having these documents sent to me from Berlin and Vienna through diplomatic channels. To all the gentlemen concerned I wish to express my sincere thanks.

This does not pretend to be a full-dress biography, and I have touched but lightly on certain events in Becker's life which are of personal interest but have no bearing on his work as a maker of coins. To treat them in fuller detail would have necessitated many enquiries, which would probably have altogether exhausted the patience of my informant. As they are not essential to the purpose of this book, I have said no more about them than could be extracted from the documents at my disposal, with the help of certain information which was necessary to their right interpretation, and which was very willingly supplied.

While a counterfeiter is still alive, there is good reason for not publishing illustrations of his works or submitting them to criticism in print, lest he profit by what he is told and do better next time. But nobody now active in the craft is likely to learn anything in technical method from Becker ; and therefore, as it is desirable that collectors should be able to identify his handiwork, the present list of his Greek coins is placed at their service with as good illustrations as are compatible with a modest price. The previously published lists by Steinbüchel and Pinder, which have, the former no illustrations, the latter but few, serve only as a warning that counterfeits of certain types exist ; they seldom make it possible to distinguish those counterfeits from originals. That can only be done by close comparison with the impressions struck off in a composition of tin and lead from Becker's dies after his death. A certain number of sets of these impressions are to be found in public museums ; at Munich and perhaps elsewhere the set is in bronze. It is necessary to observe that Becker's imitations are sometimes so close to the originals, and that photographic reproductions, however good, are so apt to give a false effect, owing to the chances of lighting, that even

illustrations such as are published here in collotype must be used with the utmost caution before condemning any individual specimen. Another point must not be forgotten. The actual examples struck in gold or silver by Becker were subjected by him, as we shall see, to treatment, often involving a certain amount of attrition, which makes them look much more genuine than the impressions struck off in tin and lead from which most of our illustrations are made. Yet it has seemed desirable to work from these impressions in order to be sure that no details are lost.

So far as regards the Greek coins we are not concerned with the possible attribution to Becker of certain counterfeits for which the extant dies do not vouch. That problem arises only with some of the medieval subjects. The diaries seem to mention no Greek coins other than those which can be identified from his dies.

The illustrations in the present publication are confined to Becker's Greek counterfeits. It will be followed, if sufficient demand is apparent, by a similar publication of his even more dangerous Roman coins, as well as of his medieval and modern pieces, with an index to the whole work.

In view of the completeness of the illustrations, it has seemed unnecessary to give detailed descriptions of the counterfeits, such as are to be found in Pinder. An attempt has been made to refer to publications, and to good photographic illustrations, of genuine specimens of the particular varieties which Becker seems to have aimed at imitating. This has been often difficult, even though more or less obscure sale-catalogues have been placed under contribution, and sometimes impossible, since on occasion Becker evidently gave his fancy rein.

I have already attempted to express my indebtedness for

assistance in some quarters ; but there remain other persons whose knowledge and kindness I have laid under contribution : the late M. Ernest Babelon, Keeper of the Cabinet des Médailles in Paris ; Dr. Robert Zahn, Director of the Antiquarium, and Dr. Heinrich Nützel of the Coin-Cabinet at Berlin ; Dr. Georg Habich, Keeper of the State Collection at Munich, and Dr. Max Bernhart of the same Collection ; Mr. E. T. Newell, President of the American Numismatic Society ; Mr. Ernest Schuster, K. C. ; and my colleagues Mr. J. V. Scholderer, Mr. F. N. Pryce and Mr. Stanley Robinson. The latter indeed, besides giving me the benefit of his advice throughout, has been good enough to read the manuscript and proofs.

British Museum

April 1924.

George F. HILL.

CHAPTER I

BECKER'S CAREER

Carl Wilhelm Becker was born at Speyer on 28 June 1772 ¹. His father, Councillor Johann Wilhelm Becker, owned a vineyard and a wine-business, and held an honourable position in the city as Syndic. His mother was Maria Magdalena Tremelius. As a youth, Carl showed a taste for art rather than the wine-trade, but his father would not hear of his studying to become a sculptor, as he wished, and sent him to a wine-merchant's at Bordeaux ². Here, according to his daughter's statement, he already began to make drawings of ancient coins and to cut dies. How long he stayed in Bordeaux we do not know. But by May 1795, when he married Maria Catherina Tremelius of Mannheim ³, he was already in business as a wine-merchant at Frankfurt. From 1798 to 1802 or 1803 he seems to have been established in Mannheim as a draper. This business failed in 1803 ; one can imagine that Becker's heart was not in it. He used in later days to praise the opportunities for a life of artistic culture in Mannheim under the Elector Palatine Carl Theodor, and it is suggested that his talent first matured in these circumstances. After his failure he seems to have lived partly at Speyer, partly at Mannheim, with a passing visit to Munich ⁴. It was here, at the Royal Mint, that he obtained a training in the art of engraving steel dies ; and it is to this period that we must attribute a pleasing story which tradition has preserved ⁵. According to

this, Becker's incentive to making imitations of ancient coins was due to a trick which was played upon him by a certain Baron von Sch***m of Munich. Becker acquired from the Baron a false gold coin of the Emperor Commodus. When he discovered its falsity and complained of the swindle, the Baron coolly replied that it served him right, for meddling with what he did not understand. Becker then set to work to obtain the necessary training, and eventually had the pleasure of making and passing off on the Baron a gold coin, no less rare than the one which the Baron had passed off on him.

Whether this tale be true or not, it would appear that by 1806 Becker had found his vocation. For Georg Friedrich Creuzer has left it on record ⁶ that in that year he accidentally came into possession of evidence that the ingenious Becker was making imitations in gold of coins of the Greek kings. And, indeed, by 1807 he had certainly made his coin of Antipater ⁷.

From Mannheim, on 14 July 1810, he started for a short tour through Switzerland to Milan and back, arriving at home on 19 September. We now for the first time get to know something of his personality, for he has left a detailed journal of this trip ⁸. It is enlivened by sketches (in a rather careful drawing-master style, but not without attractiveness) of some of the castles and bits of landscape, such as the entrance to the Simplon Pass from Italy, or the Isole Borromee in Lago Maggiore. He is interested in both nature and art, and of course takes every opportunity of visiting coin-collections, private and public. He makes fun of his companion Diehl, whose timidity in steep places, with resultant damage to the seat of his trousers, is described with derision. In Milan his object seems to have been to sell coins to the Brera Cabinet. Cattaneo, then Director of that collection, received him very kindly, and business was

eventually done to the amount of 6,986 lire. A list of the coins is given, and although Cattaneo subsequently complained that he had been deceived, like other directors, by Becker's counterfeits, there is no certain evidence that any of the coins which Becker sold him on this occasion were anything but genuine⁹. Cattaneo parted with him on the best of terms, giving him a warm letter of recommendation to a friend at Freiburg in Breisgau. Becker himself in his diary speaks most enthusiastically of Cattaneo ; and it is most difficult to believe that his dealings with him had not been straightforward.

But Cattaneo, it would appear, was perfectly well aware at the time that Becker was engaged in making imitations which were causing a great deal of annoyance to collectors and directors of museums. For C. A. Böttiger of Dresden asserts¹⁰ that as early as 1808 he had discussed with him the possibility of bringing Becker to book ; but Cattaneo, though he admitted that he had been victimized, declined to take public action. Is it possible that Böttiger has made a mistake in his date ? It is difficult otherwise to understand the way in which Becker was received in Milan ; for the diary is written in so simple and straight-forward a way that it is almost incredible that its writer should be inventing. That indeed is the problem throughout Becker's story. If he is not telling the truth in his diary, then never was diary contrived with more devilish ingenuity.

It is worth recording that during this Mannheim period Becker was doing business with Meyer Amschel Rothschild and Son. The founder of that great firm included among his other activities that of dealing in coins¹¹, and we have a letter from the firm to Becker in 1811¹² acknowledging some gold coins, and saying that they could do with more. " We can see that we have to do with an honest man. " There had been some diffi-

culty about a debt, to judge by a letter of some four or five years back, and the sentence may carry an apology. It was possibly this debt that Becker paid off in the shape of coins admittedly of his own make, which were accepted in due payment by Rothschild ¹³.

From Mannheim Becker transferred himself in 1812 or 1813 to Frankfurt, where he took a place in the wine-business of F. K. Mühl and Co.¹⁴. He was soon however to give himself seriously to his antiquarian trade. From 1 April 1814 to 15 Sept. 1816 he was associated with a Venetian, Giovanni Rigardi, but for what purpose we are not told¹⁵. About 1814 he made the acquaintance of Prince Carl von Isenburg, and it is to be presumed that by this time he had given up the wine-business and settled down at Offenbach, where he was to remain until 1824. Carl Friedrich Ludwig Moritz von Isenburg had been a general in the French service. At this time he was an invalid, confined as a rule to his house. From his Spanish campaigns he had brought back a number of Visigothic coins, which accounts for the fact that such pieces are disproportionately represented in Becker's series. Becker became very intimate indeed with the Prince, who in 1815 ¹⁶ gave him the rank of Hofrath, and made him his librarian. Three of the Prince's letters to Becker, written in 1817 and 1818, are extant. They are most familiar and affectionate ¹⁷. The writer, sending New Year's greetings, drops into verse; he seeks Becker's help in some money difficulty, and later thanks him effusively for his assistance. It is " dear Becker " and " your old friend Carl " with him. One of the letters has a passage in cipher, which says " I like your cipher, but I must tell you of another which I find more convenient ¹⁸ ".

A medal of the Prince, struck " as a memorial of his most sincere respect ", is Becker's surviving tribute to his patron, who died on 18 July, 1823.

Becker's position at this time was thus that of a "gentleman-dealer", a dealer who occasionally sold things, but still more an artist and amateur who sought to increase a small but choice collection by means of exchanges. "Antiken Becker" was the name by which he was known. He was interesting enough for Goethe¹⁹ to seek his acquaintance; the poet, if Miss Becker's report is accurate (this happened before she was born), would sit and converse with him and watch him at work on his dies. There is at least no doubt that Goethe recorded in 1815 that "Hofrath Becker in Offenbach showed me important pictures, coins and gems, and was not indisposed to cede to amateurs this or that object if desired", and, next year, that "Herr Becker, a most estimable medallist, has arranged with some insight an important series of coins of all ages in illustration of the history of his subject; he also possesses pictures of importance, well-preserved bronzes and antique works of art of many kinds".

In March 1816 Goethe wrote to Ehrmann asking whether he knew the medallist Becker, who lived outside the Eschenheim Gate, and possessed very fine bronze coins of the fifteenth and sixteenth centuries; the writer would like to purchase some of these if the prices were reasonable. Eventually he acquired, apparently by exchange, what he variously describes as "beautiful bronze coins, which carried me back again to the beginning of the sixteenth century", "very important coins of the best modern period", and "bronze medals of the first centuries of modern art". These were doubtless mostly Paduan imitations and the like. There is no mention of Greek or Roman coins; and Dr. Pick, who has examined from this point of view the Greek (though not the Roman) coins in the Goethe collection, assures us that he has found nothing from Becker's hand²⁰.

Goethe's respect for Becker is further shown by the fact that the title page of a copy of the translation of the " Life of Benvenuto Cellini " bears the dedication " To Mr. Carl Wilhelm Becker in gratitude from the Author ".

Becker's imitations, whatever he did with them himself, were inevitably, once they reached other hands, sold as genuine coins. Creuzer's observation ²¹ that forgeries were coming out of Offenbach must have been made during this period, as the mention of the place indicates. After his already quoted remark about Becker's being at work in 1806, he adds that later, in Frankfurt am Main and the district, he saw in the hands of Jews within the space of a few days three or four specimens of forged coins of Greek cities — " an experience which would have been enough to enlighten even the most ignorant person about the manufactory of coins in the immediate neighbourhood at Offenbach ". But, though people talked, there was as yet no public protest ; for, if Becker's intentions were dishonest, it was impossible to prove it. The dies were in his hands ; in order to prove that he deliberately sold his products as genuine antiques, it was necessary to establish identity of dies between, on the one hand, a specimen which he admitted to be his own work and, on the other, a specimen which he personally had sold as antique. The attitude which the man who had been bitten by him, directly or indirectly, would naturally take up is well illustrated by an episode towards the end of 1819 ²².

Conrad Hieronymus Haeberlin, who was born in Frankfurt on 27 Oct. 1800, was in 1819 a law-student at Göttingen. Young as he was, he was already a remarkably fine judge of coins, of which he was a passionate collector. As there were few others of his taste in Frankfurt, he came into touch with Becker, who won his complete confidence. But on 1 December 1819 Becker

brought to him at dusk three coins, which, he stated, had just been sent to him from Paris : a Lucius Antonius, a Pescennius Niger, and a medallion of Cleopatra. An agreement was speedily reached as regards the first two pieces ; but the young collector declined the Cleopatra, which from the first did not please him. Next morning, on examining his purchases by daylight, he came to the conclusion that they too were false. At the same time he had a feeling, which turned out to be correct, that it was Becker who had made them. While however he very naturally forbore to give explicit utterance to his personal suspicion, he addressed to Becker on the same day a letter, of which the admirably diplomatic phrasing can have left no doubt in the recipient's mind as to his real meaning. After indicating the criteria by which he judged the coins to be false, he continues : " It is true, the workmanship is masterly, and it is difficult to decide which is the greater, the credit due to the maker for this deceptive invention, or the disgrace which he brings upon himself by trying to pass his false wares off on others ". After excusing Becker's failure to detect the forgeries himself on the ground that he had not had time to examine them thoroughly, he adds : " I cannot understand how a man with whom you are on such good terms can have had the impudence to send such things to so fine a connoisseur as yourself and expect you to pass them as genuine. Is not the fact that he intended such coins for you the greatest insult he could offer you ? »

The effect of this letter was immediate. Here is the reply — as masterly as the letter which called it forth.

Offenbach, 3 Dec. 1819.

Highly esteemed Friend !

Your valued letter with the two coins is just to hand. I shall to-day

examine them with all care and immediately inform you of the result of my enquiry. But in any case, since we are not bound to retain these coins (it being a *conditio sine qua non* that one may return pieces which are not approved), I am of opinion that they should be returned. For it is my principle to accept nothing if one requires to convince oneself that it is good ; it must speak for itself. I beg you therefore only to send me back by return of post the original papers that I may wrap the coins in them and return them with my observations. I begin to have the same doubts about the medallion of Cleopatra, which also, by clear daylight, does not seem to me to be quite right ; I shall therefore let her accompany your two coins. The French gentlemen, it would appear, are trying to test the knowledge of the Germans, and find out whether the dodge will work or not ; I shall therefore tell my correspondent discreetly what I think about him. What I chiefly regret is that your pleasure has been so short-lived ; to restore it in some degree, I will, if you approve, make a sacrifice, and cede to you my Pescennius with *fortunae reduci* (which is above all criticism and is valued at 140 francs) and my own Lucius Antonius, which is valued at 30 francs (which last however cost me only 11 florins) ; they are at least something fine and good to possess, and I shall always be prepared to take them back at the same price. Please let me know your opinion, and accept the assurance of my constant devotion. In haste,

Your most devoted
BECKER.

Haeberlin wrote on the 4th., thanking Becker for his letter and accepting his offer. To this Becker replied as follows :

Offenbach, 5th Dec. 1819.

Honoured Friend,

Owing to various business I am only to-day able to answer your favour of the 3rd. I have in the interval very carefully examined the two coins and, in the case of the Pescennius, have indeed taken the liberty of putting it for a time in acid ; I must say that this has revealed certain things which make me doubt whether the coin is altogether false ; never-

theless it still has an appearance which sets one against it and makes it anything but an attractive possession. It has accordingly been packed up with the L. Antonius, whose reverse does not at all agree with mine, and with the medallion of Cleopatra, which I am now quite decided is a cast, and they will to-day start on their homeward journey. My reason for not being so sharp in my reprimand is that I do not want to irritate my friend too much, because I am still expecting to get a good deal more out of him. He may send in future as many doubtful coins as he pleases ; I shall only be all the more on my guard, and by refusing his offers shall, I hope, sicken him of sending too many. What has given me most annoyance in the business is that your pleasure has been so quickly spoiled, and this has moved me to offer you this substitute. My Pescennius Niger comes from the collection of the King of Württemberg : I got it in exchange at a time when every Pescennius, whatever its reverse, cost 200 livres ; but since Mr. Mionnet reduced this reverse to 140 francs, I will let you have it at this price. The Lucius Antonius, which is one of the finest specimens, cost me 11 florins ; I leave it to you to decide whether you will take it over at that price or at Mionnet's of 30 francs. In accordance with your wish I send them to you to look at, and beg you to let me know your decision. In the case of both coins I reserve to myself the right of redemption, should you wish to part with either, because they were never intended to go out of my collection. I still suffer much from my catarrh and headache, which makes it very difficult for me to do any work ; so I break off to-day and remain always your most devoted friend.

BECKER.

Dr. E. J. Haeberlin still possesses the two originals which Becker ceded to his father. The counterfeits for which they were substituted are, he informs me, nos. 143 and 185 of Pinder's list. In no. 143 Becker has attached to the obverse (head of L. Antonius) a reverse (M. Antonius) which belongs to another coin with the head of Caesar on the obverse ²³. This accounts for his observation that the reverses of his counterfeit and of his original did not agree with each other.

But young Haeberlin did nothing overtly. At the same time it would appear that sooner or later he ceased to purchase coins from Becker ; for had he remained a customer, his name would surely have appeared in the diaries of 1824-1830, where innumerable transactions, small as well as large, are noted. And this passive policy is quite intelligible. As Cattaneo said, when Böttiger pressed him to take action : “ Je persiste à ne pas me charger d’une tâche, qui ne m’appartient pas plus qu’à un autre, dans mon cas ; et j’espère que vous ne m’en voudrez pas pour cela, car je présume que vous ne serez pas moins homme de paix que moi-même. ”

Meanwhile, Becker’s domestic life, though we have no details of it, cannot have been happy ; for in 1822 he obtained a divorce from his wife, from whom, for reasons of mutual aversion, he had been living apart for years. Soon afterwards he married a Fräulein von Zeller, but this union was also unsuccessful and was very shortly dissolved ²⁴.

From the year 1824 onwards, thanks to the preservation of the diaries, our information about Becker’s concerns becomes very detailed. Money matters were evidently giving him a good deal of trouble. One of the persons with whom he did business was an Englishman, William Forster of 4 Lower James Street, Golden Square, London, a dealer in antiquities and works of art ²⁵. A letter ²⁶ written in rather quaint English, which Becker sent to Forster in 1824, states that he had had to sell twenty-two antique rings and pawn twenty-four watches, and to borrow money ; this was owing to some accident to Forster’s bills. At the same time the writer is full of plans for grand coups ; he is in touch with the owner of an important collection of pictures (including the “ Cameo of Raphael ”, valued at 150,000 francs) ; and he asks Forster to arrange for the sale of them

to the British Museum, in which case he and Forster will share the profits equally.

Becker had by this time conceived the idea of selling the whole of his dies to the Imperial Coin Cabinet at Vienna. He left Offenbach on 2 October 1824 and arrived in Vienna on 14 November ²⁷. He had in the previous May despatched a letter making the offer ; and on 2 October Prince Metternich, the Imperial Chancellor, gave instructions to the Chamberlain's Office that Steinbüchel ²⁸, the Director of the Cabinet of Coins and Antiquities, and Johann Baptist Harnisch, the Medallist to the Court, should be asked for their opinion on the offer. Becker's actual letter does not seem to have been preserved ; but we have the draft of it which he sent to his friend von Fejervary, who was acting as intermediary ²⁹.

From his youth, he says, he has devoted himself exclusively to the study of coins and antiquities, and, combining therewith a knowledge of the art of engraving dies in steel, has prepared a collection of 506 matrices, for the production of 255 coins (of which 84 are Greek). The subjects selected are the rarest coins, from the beginnings of the art, through the finest Greek period, on to the series of Roman Emperors, thence through the Middle Ages down to the seventeenth century ; the series thus covers about 24 centuries. He then specifies the various classes, Greek, Roman, etc. His object has been to provide amateurs and collectors with exact and characteristic copies of varieties otherwise beyond their reach. These copies far surpass all previous imitations, even the famous Paduans ³⁰ ; and many of them have been sold as genuine antiques ; accordingly, in order to put an end to this abuse, and in view of the fact that he is getting to an age when one looks forward to resting from one's labours, he has resolved to offer his collection

for sale to one of the leading European Collections, and turns first of all to the Imperial Austrian Cabinet, in order that the dies may be preserved there for ever, and that it may always be possible to decide whether a coin is genuine or not. He then mentions the pride of the Paris Cabinet in the possession of the Paduan dies ; states that his collection has been valued at 2,264 ducats (about £ 1,056 sterling), which price has actually been offered by the English dealer William Forster as a speculation, but refused by Becker as contrary to his intention ; offers it to the Vienna Cabinet for 8,000 Convention gulden ; and adds that if supplied with the necessary silver he will furnish specimens of all the coins. He submits as specimens two dies, of Locri Opuntii and Catana, together with impressions in silver.

Before the letter reached the Chamberlain's Office, however, the price had been reduced to 7,000 Convention gulden (about £ 583 sterling).

Metternich thought that an attempt should be made to induce Becker to take a lower price. Harnisch recommended the purchase for the School of Die-engraving. Steinbüchel wanted it for the Coin Cabinet. His report is interesting. He tells the story of Becker's having been led to engrave dies by the deceit which was practised on him by an acquaintance. His products have been bought by agents, who have sold them as costly originals to collectors in Germany and even more in France. Director Neumann ³¹, he says, was the first to learn how to distinguish them. The acquisition would be most desirable. The Paris Cabinet is astonishingly proud of possessing Cavino's dies, which are not nearly so dangerous as Becker's. The Vienna Cabinet already possesses the dies which were cut by the Lorrainer Saint-Urbain. The acquisition is to be recommended,

because it would stop any further misuse, and would make the detection of the false ones already in existence possible by means of comparison. The price, considering the great number and artistic value of the objects, is quite cheap ; and Becker would perhaps accept a smaller sum, from 5,500 to 6,000 florins. Two conditions should be imposed ; Becker would have to give his bond, first that he would deliver all the dies that he had ever cut, and secondly that he would cut no more. Impressions from the dies should be struck off in tin or lead and sold to collectors at moderate prices for reference ; in this way a good part of the purchase money would be recovered.

The Chamberlain's Office on 21 October 1824 endorsed and forwarded the recommendation for the purchase ; but the Finance Minister had to be consulted, and on 19 November he reported against the purchase. We need not go into the reasons for the refusal ; among other things , the sale of impressions was thought to be below the dignity of an Imperial Cabinet. After this the affair appears to have gone to sleep for something like fourteen months. The next official sign of life is on 18 January 1826, when, Becker having two days before asked that the decision should be expedited, the Chamberlain's Office forwarded his application. On 22 January the offer was definitely refused by the Archduke Ludwig by order of the Emperor. Becker records in his diary that he was summoned to the Chancery on 18 February and informed that His Majesty was not inclined for the present to acquire the dies, but that the matter might be brought forward again. It was, perhaps, brought forward by Becker himself ; at least there exists the draft of a letter addressed to the Emperor and dated August 1826³² ; but that is the last we hear of the matter. It is to be observed that in this last proposal he did not take the hint — which had doubtless

been passed on to him — that his price might be lowered ; it remains at 7,000 gulden.

Such is the official history of Becker's offer. From his diary we learn that the time between his first coming to Vienna and his departure was filled with activity. Immediately on his arrival he made himself known to Steinbüchel, who seems to have received him in a very friendly manner, and even bought coins from him (3 December 1824), but these do not seem to have been of Becker's own manufacture. The diarist's words on 18 November are: " In Director Steinbüchel I learned to know a most amiable man, who received me with extreme kindness, and is going to show me everything that will interest me ". Becker was introduced freely in the best quarters ; thus he made the acquaintance of Lord Strangford, and saw his collection ³³. He came also to know Count Rasumovsky, who was an enthusiastic collector ; indeed they seem to have become almost inseparable companions. Among other close friends may be mentioned Gabriel von Fejervary, who introduced him to Count Wiczay, the owner of the great collection at Hedervar. In July 1825 he was with the Italian numismatist Sestini at that place, and notes " I found that he set a very high value on my opinion on questions of authenticity ; and we made all sorts of protestations of mutual friendship ". It was very shortly after this meeting that Sestini began to attack Becker in print. Becker would doubtless endorse Cattaneo's characterization of Sestini as a man " whose peevish temper made him lose no opportunity of discharging his spleen ³⁴ ".

Fejervary was described by Böttiger as an honourable man, who doubtless knew how much harm Becker's false dies had done to science, and wished to put an end to the mischief³⁵. But if anything is certain, it is that he did his best to encourage

Becker's activities. True it is that he helped to forward the offer of the dies ; for we have seen that Becker sent him a draft of his proposal, and we also have a later list of the dies which was handed by Fejervary to Steinbüchel ³⁶. But this can hardly have been with the object of putting an end to Becker's activity ; for the diary records that Becker made more than one pair of dies for Fejervary, and handed them over to him, and showed him how to use them ³⁷. Did Fejervary merely hold the dies to prevent them being further misused ? Or did he strike more coins with them ? It was Fejervary who introduced Becker to Caesar Danz in January 1827, as a man who had a plan which was to be very advantageous to Becker. We shall see what that plan was.

Becker on his arrival had settled down steadily to work in Vienna. One of the first things he did was to buy graving-tools and a table. He got a catalogue of his dies with the prices of impressions written by 17 December 1824. Next January he went as far as Aschaffenburg in order to bring to Vienna his affianced bride, Miss Marie Margarethe Christine Sattler of Homburg ; the marriage presumably took place in Vienna, but is not mentioned in his diary. By the 22d. February his dies, which had been sent on from Offenbach, had reached his lodgings. His time was now fully occupied with cutting new dies, striking coins from the old ones, and dealing in antiquities and pictures. Incidentally he sat for his portrait to three different people in the second half of 1825 ³⁸. He made more than one excursion into Hungary, and was occasionally employed in business matters by Count Rasumovsky.

The news that his offer of his coins was, for the time being, definitely refused, had reached Becker before the formal communication, and he had begun to pack up his belongings, which

he despatched to Frankfurt. His daughter (Gregoria Elisa Gabriele Caroline) was born on 17 February 1826 ³⁹ and he left Vienna on 11 March following, with a passport to go to Offenbach via Munich ⁴⁰. He was presumably accompanied by his child and her mother, though they are not mentioned in the passport.

Such are the facts of Becker's stay in Vienna as revealed by his diary and by official documents. The account given by Böttiger ⁴¹ is more picturesque, and typical of the sort of gossip that went about. There is no harm in quoting from it, since we have been able to state the other side of the matter.

Böttiger, having correctly stated that Becker's visit to Vienna was undertaken with the object of selling his dies, implies that he came to this decision as a result of Sestini's exposure. He approached a Hungarian, Herr von Fejervary, a friend of the celebrated collector Count Wiczay. Fejervary was an honourable man, and quite aware of the harm that Becker's forgeries were doing, and of the desirability of stopping it. He entered into communication with Steinbüchel, then Director of the Imperial Cabinet. Steinbüchel had long made it clear that though he did not fear, yet he did not like, Becker's productions, and would be glad to do all he could to make them harmless. Without waiting for a definite reply to his offer, Becker himself came to Vienna, bringing his dies with him. He was treated with consideration and, as the price which he asked (Böttiger was told that it was 6,000 fl.) seemed not altogether unreasonable, the matter remained undecided for some time. Meanwhile however people, rightly or wrongly, came to connect certain doubtful coins which had begun to circulate in Vienna with his protracted sojourn. The Emperor, without whose privity of course nothing could be done, declared himself quite against

the proposal, and thereupon Becker suddenly left Vienna. It is even suggested that he did so to avoid unpleasant consequences, and that he might have suffered the fate of the Lorrainer Saint-Urbain, an old friend of Francis I, whom that Emperor imprisoned for some weeks on bread and water because he was discovered to be forging and uttering reproductions of ancient and modern coins. Böttiger is inclined to regret that something similar could not be done to Becker.

It is here only fair to point out that Becker's offer was made in 1824, long before Sestini's attack, and that he left Vienna not suddenly, but with his passport and everything in due order. That Becker was cutting new dies in Vienna is, on the other hand, quite true, and it is quite possible that his new productions were coming on the market as antiques.

It was indeed during Becker's visit to Vienna that the storm finally broke. It must have been very soon after the visit to Hedervar in July 1825 that Domenico Sestini printed a warning against the "oltramontano" in a pamphlet which has now become exceedingly rare ⁴²; and in his work on modern forgeries, published in 1826 ⁴³, he described and illustrated a number of Becker's coins (attributing to him, it is true, certain pieces for which the credit is due to other artists). He calls him "Becker of Hanau". His remarks are worth quoting at length.

"This man", he says, "who was well endowed with knowledge, talent and skill as an engraver, was commissioned to make dies of coins of various Roman Emperors and strike them in gold for supply to certain collections in England ⁴⁴. From this first operation Becker passed on to make dies of various rare coins in the Pellerin ⁴⁵ collection, and of others in the Royal Collection at Paris, and in especial many dies of coins of kings of various dynasties, and of a large number of denarii of Roman

Emperors in silver, and also in gold. One Oppenheim of Frankfurt⁴⁶ supplied the material for putting his dies in execution ” (i. e. for striking the coins). “ And Frankfurt on the Main was and is the emporium of this fraudulent trade.

“ If Becker had been asked what was his motive in making so many dies of rather rare or extremely rare coins, he would have replied that he did it for the sake of those who wanted to have series of these rare pieces, it being difficult to acquire genuine examples, which are marked in Mionnet’s list⁴⁷ at very high prices. A plausible idea ; but for all his fine phrases, his coins were sold, either by him or by his agents, at Mionnet’s rates ; though eventually, when the cheat was exposed, he printed a list of his dies, at lowered prices. For the rest, practically all the Museums of Europe are infected with Beckerian coins, and they are propagated everywhere by him or by others for him, and here ” (in Florence) “ I have frequently seen one Millinger of Mainz and other agents with a stock of Beckerian coins, with which to gull simpletons, and also to deceive the less expert, or even some among real connoisseurs ”.

This passage shows that, in Sestini’s opinion, Becker was excited to his fraudulent activity by others, who had in view the supply of foreign collections. It also shows that a list of his dies was issued in print before, at any rate, Sestini’s publication of 1826. And, in fact, there is reason to suppose that the list which we have⁴⁸ was printed after August 1825, and before very late in 1826⁴⁹.

At the end of the list is the following recommendation. “ Since this series as a whole presents to the eye the history of art from its origin, in its perfection, decline and revival in modern times, the most interesting plan is to acquire the whole series in its completeness. But, as it consists of five sections,

amateurs may if they desire obtain single sections. The price of a complete series of 296 pieces, in impressions in fine silver, is 300 ducats. The Greek series alone (110 pieces), 200 ducats ; the Roman emperors (126 pieces) 100 ducats ; the Gothic Kings (24 pieces) 14 ducats ; the German medieval (24 pieces) 21 ducats ; the modern 16th., 17th. and 18th. century (12 pieces) 10 ducats. Orders taken by... ”

Pinder, observing that the number of pieces is less than Becker's total output, suggests that he deliberately omitted some, in order to land his fish more effectually. He has failed to remember that Becker had still some five years of life in which to complete the thirty or forty pairs of dies which were not in this list ⁵⁰.

The price of 300 ducats placed by Becker on his set of 296 coins in fine silver was equivalent to about £ 140 sterling at the time. The value of a complete set of the genuine originals has been estimated, in accordance with the prices ruling in his day, at 66,723 francs (about £ 2,699 sterling). The difference between the two is some measure of the profit which those who sold the coins as ancient were able to make. The genuine pieces would of course fetch very much more to-day.

When he left Vienna on 11 March 1826, Becker spent some days (25 March — 7 April) in Munich, where he associated on excellent terms with Thiersch and other archaeologists. A set of silver impressions was ordered from him for the Imperial Cabinet in St. Petersburg by Graefe, who was then in Munich. Thence, via Nuremberg, he reached Frankfurt (21 April). By 11 August his dies were unpacked and he was able to begin work again in the house in Homburg, which was henceforward to be his home. The diaries, so long as he is at home, are full of entries relating to his money difficulties, especially with C. Th.

Trackert, the “ old clever raxer ” as, bursting with indignation into what he supposes to be English, he once calls him. We now also meet with W. Zindel of Offenbach, a seal-engraver who was henceforward to give Becker a great deal of assistance with his dies ⁵¹.

But Becker had not yet finished with Vienna. As we have seen, he sent in, or intended to send in, another offer to the Emperor in August 1826. On 27 October he left again for Vienna, where he arrived on 5 November. Fejervary, as already stated, introduced him in January of the next year to one Caesar Danz or Dantz, as a man who had a plan which would be very advantageous to him. Danz was, in fact, to enter into partnership ; for a consideration he was to become half owner of all Becker's dies, and to attend to the sale of the coins in the East. The contract was signed on 21 February ⁵². This having been arranged, Becker left Vienna on 3 March, arriving at Homburg on the 10th. ⁵³.

From entries in the diary it is clear that Danz was to push the sale of Becker's productions in Vienna and, what is more remarkable, in the East. It is necessary, at the risk of being tedious, to give certain details of the relations between the two partners. Even before the contract was signed Becker had completed a catalogue of his dies for Danz (12 February 1827). On the same date he gives a list of nine coins which Danz is to offer to Baron de Chaudoir ⁵⁴. There can be no doubt from the description that these coins are Becker's own make. Against the names are written the prices in francs which would be charged for originals : thus “ No. 89 Nicomedes II fr. 200 ”. After his return to Homburg Becker notes on 11 April that he made 15 pieces for the set to be sent to Stamboul ; on 10 May that he finished the set ; and on 16 May that he posted them, a complete

set of Greek coins, nos. 1-114. Writing next day he advises Danz of the despatch of the parcel, and says that he is to offer to Count Severin Potocki, another collector, certain coins, designated by numbers running up to 114, and therefore presumably belonging to the same or a corresponding set, at Mionnet's prices. He is to propose to Baron de Chaudoir the gold staters and the primitive coins, also several of the "silver coins of Potocki which I must repeat. To this end we must have a stock of the whole of the gold Greek coins". He does not say at what price this last offer is to be made. On 20 September he gives Danz a list of those numbers in his catalogue, the coins corresponding to which are not published in the work in which Sestini has denounced him. He communicates this information in order that Danz may make proper use of the coins with Potocki and Chaudoir ⁵⁵. More than a year later (28 October 1828) he sent Danz a list of his new productions, with the prices in francs written against them. These are the prices that would be charged for originals, according to Mionnet ⁵⁶.

The significance of these instructions to Danz will be discussed later ; it has seemed desirable to record them here in connexion with Becker's first association with him.

While Becker was in Vienna on this business he heard (5 February 1827) that the obstacle, whatever it may have been, to the recognition by the Hesse-Homburg authorities of his marriage with Marie Sattler had been removed, and that the Landgrave's licence was in her hands, It had been granted on 19 January. The civil marriage at Homburg could not however take place until after Easter ⁵⁷.

From 1827 onwards we hear a good deal of Wilhelm Dorow ⁵⁸, an archaeologist of standing and a faithful champion of Becker's cause. Becker had decided to offer his bronzes and marbles to

the Royal Collection at Berlin, and Dorow was giving him assistance to this end. He also promised Becker that he would take Sestini to task in *Cardinali's Journal* and "then prepare Mr. Böttiger's tea" ⁵⁹. The apology from Dorow's pen had however to appear elsewhere ⁶⁰, because *Cardinali's* periodical came to a stop. Dorow's communication was accompanied by an editorial note disclaiming the point of view taken by the writer, which amounts to this : Long before Sestini made his attack, Becker had informed Dorow that he had given notes of his coins to Sestini (whom he had met at Ct. Wiczay's in Hedervar). Becker explained to Dorow the point of view from which he wished his coins to be regarded ; he was quite open about it, never refused specimens to any one who wished to have them and indeed was not indisposed, under certain conditions, to sell the dies themselves. Dorow thought therefore that this talented and skilful artist should not be reproached with his past misdeeds, but judged by his recent behaviour and declarations. Becker's object was to provide a series illustrating the development of art ; the proof that he had no evil intention lay in the fact that in his series there were many common coins, which were often to be got cheaper genuine than in his copies. He also assured Dorow that he always sold his coins at fixed prices, and never at the prices fixed by Mionnet. Thus of the *Mithradates* which Mionnet fixed at 800 fr. he sold his copy for 10 florins. He was not to blame if other people passed off his coins as genuine. Now that this statement had been openly made, Becker's work could no longer deceive. He was indeed receiving large orders for educational purposes, especially from Austria and Russia. The authorities of every great collection should therefore make peace with Herr Becker, indeed enter into relations with him, so that they might be able to sort out the specimens of his work

which might have been imposed on them. As to the dies, they should be acquired, perhaps by Prussia, Austria and Bavaria jointly.

The editor somewhat caustically suggests that the best thing would be to give the artist an official position as medallist, so as to make use of his talent and prevent him from making more imitations of ancient coins. Such a remedy for forgery has, I believe, at times found favour in China, where it is recognized that old poachers make the best keepers.

Dorow was the only person among Becker's contemporaries to defend his cause in print. Böttiger dealt with the arguments in the article from which we have already drawn an account, not over-accurate, of the proceedings at Vienna. For him the only question was, how best to deal with the offender. So long as a forger does not guarantee the antiquity of his productions, or so long as he, while admitting that he makes them, sells them merely as reproductions, it is impossible to lay him by the heels.

All this controversy had no effect on Becker, who pursued his way unmoved. His money difficulties became no less ; on 14 Oct. 1827 he had to pledge the half of his dies to Trackert as a second security until he should deliver to him two pictures, a *Christ* by Guido Reni and an *Entombment* by Gentile Bellini. His daughter, while denying that he fell into actual distress, admits that he suffered heavy loss at the hands of an Englishman, who did not pay him for a great quantity of his stock, and for whom he went security to the amount of 20,000 florins ⁶¹.

The sale of sets of reproductions cannot have been very remunerative, although he had large orders, as from St. Petersburg and Warsaw. His sight had begun to weaken in 1826 and having to employ Zindel to cut his dies took so much off his

profits. Having failed to sell his dies in Vienna, he now turned to Berlin, where Dorow could help him. On 27 February 1829 we are told that Dorow was to prepare the way for the offer of the dies to the King of Prussia. On 18 May Becker started for Berlin, where he met Fejervary again ; but we hear little for the future of the dies, though Fejervary did make a proposal to Levezow, Director of the Antiquarium, and Benoni Friedländer. The subject that occupies Becker during his visit is chiefly his collection of bronzes and marbles, which were despatched to Berlin and which Levezow eventually placed in a spare room of the Antiquarium with a view to laying the proposal before the King. The price asked for the collection was 5,000 ducats (about £ 2,333). On 30 June Becker left for home, after a not very happy time in Berlin, where he had a bad attack of gout or sciatica ; although his faculty for making friends stood him in good stead with men like Levezow, Friedländer and his son, and the sculptor Rauch.

As the negotiations with Berlin did not advance to his satisfaction, he wrote on 22 February 1830 offering his collection of antiques to the Tsar of Russia for 6,000 ducats (about £ 2,800). Meanwhile he continued working, with the help of Zindel, on the cutting of dies. The last Greek dies to be mentioned in the diary are those for the coin of Zancle, on which he was engaged as late as 8 February 1830. From this task he seems to have turned to the medal of Moses Zeckel, of which the last mention is on 19 March. It is doubtful whether he himself finished either of these pieces.

The diary stops on 4 April 1830. From his daughter's account we learn that he died on 11 April, of a stroke.

His family were left in very modest circumstances. Negotiations for the sale of his dies and antiques went on, but it was

not until 1837 that a bargain was struck, and then only sixteen pieces, one of silver, the rest of bronze, were purchased for 1200 Prussian thalers courant ⁶². As regards the dies, since they appeared fated to remain in the hands of the family, impressions to the number of 331, in a composition of tin and lead, were struck off and sold to collectors at the extremely modest price of 40 florins Rhenish (i. e. Convention gulden). This business was undertaken, and a printed list issued ⁶³, by Martin Seidenstricker of Homburg, who married Becker's widow.

Eventually the dies, with a few exceptions ⁶⁴, passed into the possession of the Saalburg Museum, whence they were transferred in 1911 to the Kaiser-Friedrich Museum at Berlin.

Some six years after Becker's death, Steinbüchel published a list of his counterfeits, as a guide to collectors, with an introduction on numismatics in general ⁶⁵. It can have been of little service for the detection of forgeries, and can have at most acted as a danger-signal, to the effect that certain types had been imitated by Becker. M. Pinder's work ⁶⁶, published in 1843, was more effective, but even this has only two plates of illustrations. From it most subsequent writers have drawn their information ⁶⁷. Julius Friedländer's list of forgeries ⁶⁸ excludes Becker's productions, though in the introduction there is some useful information about his methods.

An attempt to redress the balance against Becker was made so recently as 1886 by Dr. F. Quilling ⁶⁹, who had access to the diaries, and some information from the family.

Of Becker's personal appearance we can gain some idea from Lampi's portrait, painted, as we have seen, towards the end of 1825, eked out by his daughter's description and by the details in an extant passport of 1816 ⁷⁰.

He was of medium height, about 5 ft. 5 1/2 in. ; his hair,

which came down on his forehead, was dark brown, his eyebrows and beard brown (in the picture he is clean shaven) ; his eyes light blue ; his face oval, nose and mouth “ medium ”, his chin round, and his complexion healthy. No special marks are noted.

CHAPTER II

THE QUESTION OF FRAUD

The reader whose patience has brought him to this point will doubtless have already discerned the side of the question concerning Becker's honesty to which the writer inclines. But a more definite statement is perhaps required. Before giving it, however, it will be well to state the facts as they appear to one who is of opinion that Becker has been maligned. This could not be better done than it has been by President Lucas, who permits the following quotation from the letter in which he placed the documents on which this sketch is founded at the writer's disposal :

“ The little which I am able to send I lend you for use in the interest of science and the truth, willingly and without reserve. I am also far from desiring to influence in any way the opinion which you will form in accordance with your honest conviction. But I cannot refrain from indicating certain considerations which may perhaps make the charge of forgery, which has been brought against Becker, seem less justifiable than has hitherto been assumed in many quarters.

“ In the first place Becker, as the records prove, never made

any secret of the manufacture, possession and use of the dies, and of the uttering of the reproductions struck therefrom, and devoted his whole life to his work on them. It seems to me surprising, on the assumption of forgery, that he should have continued to produce them quite publicly even after the so-called forgeries had long come into the market, and had been recognized as such and he himself had been designated as their author. Next it seems difficult to understand, on the same assumption, how Becker, in spite of the attacks directed against him, remained all his life completely unmolested by the competent criminal authorities and was left in undisputed possession of the dies. Further, Becker enjoyed, during the years 1815-1820, the unlimited confidence of the Prince of Isenburg, in whose service he was ; again, Goethe, who, though not a professional numismatist, was yet in possession of trustworthy information about forgeries in this field, considered him, so late as the year 1816, worthy of presentation with a copy (now in my possession) of his “ Benvenuto Cellini ”, just then published, bearing a dedicatory inscription in his own hand ; yet again, Becker when in Vienna stood in intimate relation with Prince Rassumowski, the then Russian Ambassador, and with Herr von Fejervary, who with Count Gregor Rassumowski was sponsor to my aunt Becker, and who himself handed to the Director of the Imperial Museum in Vienna, Herr von Steinbüchel, a list of the *dies* — not of the coins. All these facts seem to be hardly conceivable on the assumption of forgery. I add that Becker did not, as has been maintained, disappear from Vienna secretly in order to escape prosecution, but was properly supplied with a passport issued by Prince Wittgenstein.

“ All this seems to me incompatible with the supposition of forgery, or with the supposition that Becker produced his

coins with an end to deceive. That Beckerian coins came into the market as antiques, and that those who distributed these coins pleaded in defence that they themselves had been deceived by Becker, is probable, but to the criminologist that is nothing more than the usual subterfuge and in my opinion is no evidence of *dolus* on Becker's part ”.

No one who has read through the Becker papers can have failed to be impressed by certain good qualities in the man : his immense industry ; his attractiveness to friends ; his ability to move on equal terms with members of a cultivated society ; his love of art ; his deep affection for his wife and child. These qualities emerge on every page, and by the end the reader has acquired a liking for him. To his skill as an artist his works bear witness. But it is not merely cynical to observe that all these qualities are compatible with dishonesty. All that we can infer from the statements of his contemporaries is that his products were sold as genuine antiques at high prices. And in many collections to this day there remain coins of his making masquerading as genuine. Thus there is no possible sort of doubt about the extent of the mischief, from a scientific point of view, that he did. It is further to be charged against him that, though he protested over and over again that he made the most exact copies, some of his products were not copied from anything, but were of his own invention. There is nothing extant, and it is extremely unlikely that there was in his time, anything from which he could have copied the Antipater. Nor did he scruple to produce such a mystification as no. 24 in our list, on the obverse of which he has copied a head from a medallion by Euaenetus, and introduced the signature of Kimon on a dolphin, attaching to it a reverse based more or less on a smaller coin of four drachms by a quite different artist. But in judging him we must

remember that the standard of scientific accuracy has changed since his time. Even Steinbüchel was capable of asserting that Becker never invented, only copied exactly what was before him. We may recall the fact that an early illustrated book on coins, the *Promptuaire des Médailles*, is provided with figures of coin-portraits of Adam and Eve, the Patriarchs, and nearly everybody of importance down to the time it was published, in 1553. Rouille the publisher thought, doubtless, that a graphic delineation of the heroes of antiquity was no more dishonest than a verbal one. That was in the middle of the sixteenth century, and by Becker's time people had doubtless become more scientific. Nevertheless, between making copies of actual antiques, and making up coins such as the engraver, with what he supposed to be his unequalled technical knowledge, presumed the coins of certain kings would be like if they had been preserved — between these two kinds of creation there was doubtless much less space to be traversed in his mind than we, with our more sensitive scientific conscience, can realise. We know now that even his most exact copies are only mischievous, and that even modern electrotype facsimiles, indistinguishable save by the expert from genuine coins, are not good things to use for training the eye. But it is doubtful whether many of Becker's contemporaries, even those who abused him most roundly, realised that his work was dangerous chiefly because it gave a false idea of antiquity. What they complained of was that they had paid high prices on the assumption that a thing was ancient when it was modern.

That is indeed the gravamen of the charge. That Becker knew that his coins were being sold as antiques would have been obvious, even if he had not admitted it himself. Does the evidence that we have set forth in the course of the preceding chapter

prove that he himself sold them at the prices of originals ? The correspondence with Haeberlin seems to show conclusively that he was trying to pass off his own coins on the young collector. For, although Haeberlin returned the counterfeits, and they cannot now be examined, it is impossible to argue that he was at fault in supposing them to be Becker's work, seeing that one of them showed a combination of types which is only found in Becker's series. In the diaries there are many notes of occasions when Becker sold his coins as reproductions for very fair prices. On the other hand, there are the passages which we have cited which seem to show that he sometimes gave instructions for them to be sold at Mionnet's prices. A sympathetic scholar has pointed out that he may have merely entered Mionnet's prices in his lists in the same way as, in the registers of a collection, you may find those prices written against the descriptions of new acquisitions. For instance, in a list of coins (30 July 1829) supplied to Baron Bretfeld-Chlumczansky⁷¹, he gives against some of them both the price of an original in francs and the price in florins that he is charging for them : thus

No. 24 Clod. Macer frs. 300	C. M. f. 2
62 Sabinia Tranquillina frs. 500	2
114 Decentius fr. 150 medaillon	4

Again, when (23 June 1829) he gave his agent Peters some of his new productions to sell for him on commission in Poland he noted both " highest prices according to Mionnet " and " lowest prices ". The latter are rather high for reproductions ; thus 24 thalers courant (about £ 3) for the medallion of Athens and the medallion of Agrigentum. But they are nowhere near the prices of originals. It seems fairly clear, however, that far

from having a fixed price — at any rate in out of the way places — his agents were to get as much as they could for his productions.

But against these fairly favourable indications we have to set the various passages which have been quoted in the course of this sketch, notably the instructions to Danz. With the best will in the world, we can hardly explain the passage concerning Chaudoir and Potocki except as meaning that what Sestini had not exposed as false was to be sold as genuine ; or the passing of coins to the East except as a contrivance to get them back again with an Eastern provenance, or to sell them to tourists there as originals. There were no native amateurs in Stamboul. It is true that the scheme seems extraordinarily complicated. Danz's agents in Stamboul would have to account to him for what they sent to the West again, otherwise he, much less Becker, would not see much of the eventual profits ⁷².

Enough has been said, not to solve the problem, which is perhaps insoluble, but to show how difficult it is. A more careful scrutiny of the diaries, by some one familiar with the commercial technicalities of the time and place, might lend a more favourable colour to the darker portions of this story. If so, it is to be hoped that one of Becker's compatriots will undertake it. The man himself, in spite of a certain tendency to mystification ⁷³, makes a most favourable personal impression in his diary and correspondence, as he certainly did on nearly all those who met him in the flesh. If it is true, as Steinbüchel ⁷⁴ asserts, that Becker was always mixed up with what is *non optimae notae* in the numismatic world, why was he treated so respectfully by all the authorities, both in Vienna and in Berlin ?

I take it that he was, like most of us, a mixture of good and evil ; that he began by imitating coins for the fun of the thing, —

and good fun indeed it must have been to take in some people, such as that Baron at Munich ; that other pieces he imitated because he liked them, — and this may account for some of the common coins in his series ; that sometimes he found it amusing to invent something more or less new, such as he supposed the ancients might have made if they had only thought of it ; that he was occasionally unable to resist the temptation, when it seemed safe, of allowing his productions to pass for genuine ; and finally that he was quite ready to reform, if he could be assured of getting a comfortable sum for what he had made.

But whatever good there may have been in the man is now forgotten ; his coins remain :

« Men's evil manners live in brass ; their virtues
We write in water ».

CHAPTER III

BECKER'S TECHNICAL METHODS

Becker's work was done entirely freehand ; that is to say there was no mechanical copying, nor did he cast dies. Where he could not obtain an original to work from, he copied a cast in sulphur or plaster⁷⁵. It is possible that some of his less successful copies were made from drawings or engravings. The preliminary labour of turning the die and other purely mechanical work he usually got some one else, such as Deibel of Vienna or Bertold at home, to do for him ; and he would purchase alphabet-punches (for the inscriptions on medieval coins) ready-made from a maker such as Zeichner of Vienna. He sometimes himself

carved the smaller types or details in relief as punches ⁷⁶. The material of the dies was steel, embedded in soft iron. The metal for his coins was melted down for him by others (sometimes out of ancient coins) ; Deibel did this for him in Vienna, Girard (and after Girard's death his widow) in Homburg, an attempt by Madame Becker to help her husband in this matter having apparently failed in spite of the invocation of God's blessing on her endeavour (14 Nov. 1829). The blanks were delivered in the shape of ' Kügelchen ' ' boulettes ' or ' globules ' for coins in high relief, like most of the Greeks, or ' Platten ' for the flat ones. The blanks for one of the Napoleon medals were made by Rompel in Oberursel to the measure of a wooden model which had been turned by Bertold. Better however for Becker's purposes than freshly made blanks were ancient but not rare coins ; and when he could get them he was glad to use them. Hence we find such entries as (5 Mar. 1825) : " Fuchs ordered the following Emperors and Empresses struck on old coins " and (1 Jan. 1829) " Collin promised me bronze Roman coins for re-striking ".

The use of ancient coins as blanks had several advantages. The metal was of the right colour ; the coin was of the right weight, supposing that the dies represented the same class of coin as the blank belonged to — although it is true that, metrology being in its infancy, Becker (in spite of what Steinbüchel says to the contrary), did not take trouble to get his weights right. Above all, the edge, which is usually the most tell-tale part of a forgery, looked antique. It has been asserted that he sometimes took genuine coins and restruck them on one side only, supplying a rare type on that side instead of the banal one which was offered by the original. So far as I know, this was never done by him, at any rate not in his Greek series. It is

indeed an excessively difficult thing to do. The sledge-hammer blows required to bring up the relief can hardly fail to obliterate the other side of the coin. The only way to avoid this would be to make a matrix exactly reproducing, in reverse, the side of the coin which was to remain unaltered, and, placing the coin in this matrix, to restrike the other side with the newly prepared die. This was equivalent to restriking both sides. I suspect that the cases of supposed restriking of one side only can be explained in this way, and that, if examined, they would be found to show minute variations from the original on the side supposed to be left intact.

It has also been asserted that he restruck ancient plated coins, consisting of a core of copper plated with silver, so that to suppose that ' subaerate ' coins are necessarily genuine is a delusion. I have not seen any specimens of such plated coins that have been under Becker's dies.

The striking was done with a sledge-hammer, in the ancient manner, not with a press. Steinbüchel makes the statement that in order to counterfeit the appearance of double-striking which is caused by the blank having shifted its position between successive blows, so that parts of the design show a double contour, the ingenious Becker actually engraved some of his dies with such a double contour, so that the impressions had the appearance of being double-struck. If so, his ingenuity verged on stupidity. Still, if the youthful Newton made a small hole for the kitten to issue from as well as a large one for the cat, Becker may have made a special die for ' double-struck ' coins, when he could have attained the same effect with much greater verisimilitude by shifting the blank slightly between two blows.

This he certainly did occasionally, either on purpose or, more probably, by accident. Thus the Athenian decadrachm, no. 63

on Plate IV, shows the double contour along forehead and nose and under the neck. But this is not visible on another impression, proving that the double contour is not in the die. The same is true of the Cyzicene stater, no. 86 on Plate VI; the doubling of the contour of the shield is not visible on all specimens. So far as my experience goes — and I can speak for the Greek counterfeits only — there is no evidence in favour of Steinbüchel's assertion.

The striking of coins with a sledge-hammer is a laborious process, and how Becker managed it without assistance it is difficult to understand. He reckoned in 1827 that it took him about eight weeks to strike and get out a complete set of his coins.

Becker's total authenticated output comprised the dies for little under 340 different coins and medals. Doubtless he made some others for the attribution of which there is no direct evidence. Pinder observes that it is a remarkable record, considering that, although some of his dies for medieval coins could have been made in a day by a practised engraver, those for his Greek coins must often have taken him from eight to twelve weeks apiece. It is even more remarkable than Pinder supposes. The diary does not often state the exact time spent on cutting a die. But in July 1825 we have the following extraordinary record :

13 July. I began to-day on the Agrigentum M(aximi) M(oduli) and worked at it 3 hours.

16 July. I worked 4 hours at my medallion of Agrigentum.

17 July. I worked 7 hours at the M. M. Agrigentum.

18 July. I worked 4 hours at the Medallion and finished the same before dinner.

That (if he has not omitted anything) is a total of eighteen

hours only for a die. It was the obverse die of the decadrachm illustrated on our first Plate, no. 15. How much time he spent on the reverse, which he began to cut on 28 August ⁷⁷, he does not say ; it was not finished until 6 September 1826, the first specimen being struck next day ; but he had been very busy with other things in the interval. The completion in eighteen hours of such a die as the obverse of the Agrigentine decadrachm is almost incredible ; but the figures are explicit. And Zindel seems to have worked no less fast.

Becker must sometimes have worked on his dies, making slight modifications, after he had struck off a certain number of pieces. Friedländer gives a very interesting example of a denarius of Tiberius and Drusus Caesar on which Becker corrected a mistake which he had made in the tribunician year of Tiberius. The current lead impressions therefore represent the last stage only of his work ; and the uncomfortable feeling is aroused that some pieces which differ in only very minute details from those impressions may be, not genuine coins, but earlier states of his work.

As to his methods of taking the rawness off his newly finished products, the tradition is that he enclosed them with iron filings in a box attached to the axle of his carriage — “ taking his old gentlemen for a drive ” he called it, according to the report of Collin, one of the Offenbach Jews who acted as his agents. For once tradition is entirely confirmed by Becker’s own words. A constant entry in his diary is in the form “ sodann kutschirte ich meine Münzen — then I took my coins for a drive ”. At Homburg his usual course for this process was to Bonames and back. Occasionally in estimating the cost of a consignment he reckons in the cost of such a drive. When he was at Nuremberg on 11 April 1826, he bought an old Dutch tobacco-box of copper

and brass which, he says, will make an excellent box for “ driving ” coins in (Kutschirbüchse). The tradition that he also buried his products in dung is said by Quilling to be without foundation.

The treatment of bronze, with the object of giving it an antique appearance, is a difficult matter compared with that of silver, and it has been asserted by Steinbüchel that, for that reason, Becker never attempted to counterfeit bronze coins. Nevertheless an entry already quoted shows that he had, at any rate, the intention of restriking ancient bronze coins ; and his series were sometimes issued in bronze. His diary also preserves a recipe (given him by Rettig in Vienna) for patinating bronze⁷⁸, though it does not follow that he proposed to use it for coins.

Becker's estimate of the value of his work as a die-cutter was modest in comparison with modern ideas. It is true that he charged Fejervary 20 ducats for the die of the large medal of Michael the Vaivode ; but he sold him the dies of the “ small Michael ” and the “ Isabella ” for 60 florins, and agreed to make the “ Hungarian medal with the raven ” for 30 florins ; and he charged Appel only 20 florins for a pair of dies for the coin of bishop Melchior. As he paid Zindel at the rate of something like 15 florins, he cannot be accused of sweating. It took him about eight weeks to strike and finish a set of his coins. To make a complete set in silver he required silver to the amount of 400 florins ; with 150 florins for making and finishing, he reckoned the cost at 550 florins. He charged purchasers 300 ducats (equivalent to 1,350 florins)⁷⁹.

NOTES

Money Denominations.

In estimating English equivalents for sums of money mentioned in these pages, the gold ducat may be taken at 9 s. 4 d., and the silver Convention florin or gulden (on the standard of 20 florins to the Cologne mark of fine silver) at 1 s. 8 d. This is Becker's own rate. The ducat in its own country, however, was worth only 4 1/2 florins. The Reichsthaler courant (a money of account) was worth 1 1/2 florins ; the Reichsthaler specie, on the other hand, 2 florins.

Abbreviations : [B] = *Berlin Münzkabinett* ; [L] = *President Lucas*.

1 (p. 13). Extract from Baptismal Register of the Evangelical Lutheran Church at Speyer (in the City Archives) [L].

2 (p. 13). Fräulein Elise Becker's sketch of her father's Life, written down in 1902 [B], gives the date of this visit to Bordeaux as 1796 ; as her father was then already married and settled in Frankfurt (see next note) this must be a mistake (for 1786 ?). Miss Becker's chronological statements are beset with difficulties, and perhaps in 1902 (she was born 17 Feb. 1826, and died 3 Feb. 1912) her memory was failing.

3 (p. 13). Copy of marriage licence of Maria Catherina Tremelius with Carl Wilhelm Becker, established as wine-merchant at Frankfurt, dated Mannheim 12 May 1795 [L]. Miss Becker says that it was probably in 1797 that Becker's father, having suffered heavily during the French occupation of the left bank of the Rhine, fled with his son to Mannheim ; if so Becker had presumably left his business in Frankfurt and rejoined his father in Speyer.

4 (p. 13). Miss Becker, in the above-mentioned sketch, gives the following dates : 1798-1802, business in Mannheim ; Jan. 1803-1810 again in Speyer ; 1810-1812 again in Mannheim. There is another biographical sketch from her hand [L], of less value, seeing that a good portion of it consists of quotations

from Goethe and Pinder ; and the information that her father learned die-engraving at the Munich Mint after 1806 is perhaps based on a statement of Steinbüchel, who however gives no date. Quilling, in his defence of Becker (in the 2te. *Beilage zur Kleinen Presse*, Frankfurt a. M. 23 Dec. 1886) says that, having failed in 1803, he then, after a passing stay in Munich, started a new business in Mannheim as a dealer in antiquities and works of art. He adds that Becker had already occupied himself with numismatics in 1796 and had composed a little book on Roman Imperial coins. I have not traced this volume.

5. (p. 13). See A. von Steinbüchel, *Die Becker'schen falschen Münzstempel* (1836), p. vii. The story had been told by Steinbüchel in his report recommending the purchase of the dies to the Vienna authorities in 1824 (see p. 24).

6 (p. 14). In his work on gems (*Zur Gemmenkunde*) published at Leipzig in 1834, p. 140. The statement of Pinder that Becker was working as a goldsmith at Mannheim in 1806 is repeated by Miss Becker in her second biography, in contradiction of her other statement that he lived at Speyer from 1803-1810. Becker was certainly in Speyer in Oct. 1806 ; see note 12.

7 (p. 14). His Kontobuch of 1807 [L] contains a list of his possessions. The list of coins includes a number of items corresponding to those in his list of imitations, such as the gold coin of Antipater (valued at f. 11) and the Rudolf of Habsburg (f. 55). The Antipater cannot be an original because no original of its types seems ever to have existed.

8 (p. 14). *Reise Journal geführt auf meiner Reisenach der Schweiz und Italien* [L].

9 (p. 15). The only Greek coins which he sold on this occasion, if I understand the accounts, were a gold coin of Acarnania and a silver medallion of Syracuse, at 700 and 500 fr. (lire) respectively. These might have been his make, but they might equally well have been originals.

10 (p. 15). *Ueber des Hofr. Becker Münzfälscherei*. In *Archäologie und Kunst* (Breslau) I (1828), pp. 181-5, with a letter from Gaetano Cattaneo pp. 185-6. A note in Becker's later diary (8 July 1828) records that Memminger (is this the " Millinger " mentioned by Sestini as one of Becker's agents ?) reported to him much that was favourable about Cattaneo in Milan.

11 (p. 15). See Chr. W. Berghoeffer, *Meyer Amschel Rothschild* (Frankfurt a. M. 1923), pp. 6-10. The firm supplied coins for the cabinet of the Elector of Hesse-Cassel.

12 (p. 15). Frankfurt 15 Mar. 1811 to Becker in Mannheim [L]. The earlier letter mentioned in the text is from Rothschild in Frankfurt to Becker in Speyer, 9 Oct. 1806 [L].

13 (p. 16). Two letters from Rothschild of 1812 and 1818 are mentioned by Quilling as evidence of this. (Report of his lecture to the Verein für Gesch. u. Alterthumskunde in *Frankfurter Zeitung*, 23 Dec. 1886.) They were not among the papers lent to me by President Lucas.

14 (p. 16). There is the usual conflict of dates here. Miss Becker [B] gives 1813 to middle of Aug. 1815 at Frankfurt with Mühl; 1815 to 1824 at Offenbach. Quilling (*loc. cit.*) : 1812-1813 at Frankfurt, 1813-1824 at Offenbach. From Goethe's letter quoted later it seems that, though living at Offenbach, Becker had a place in Frankfurt outside the Eschenheimer Thor.

15 (p. 16). Miss Becker [B]. Steinbüchel (p. ix) says the Florentine dealer "Ric—do" was one of the chief agents in distributing Becker's works. Possibly the same person is intended. "Riccardi" is mentioned in the diary, 5 Aug. 1829, as being in Frankfurt.

16 (p. 16). Patent, dated Birstein 13 July 1815 [B].

17 (p. 16). 30 Dec. 1816, 2 Jan. 1817, and 22 Jan. 1918 [L].

18 (p. 16). The cipher is one which Becker uses occasionally in his diary, but it conceals no matter of importance. I have to thank my colleague Mr. F. N. Pryce for finding the key to it.

19 (p. 17). See Goethe, *Annalen oder Tag- und Jahreshefte*, 1815 (*Werke*, Weimar, Böhlau, Vol. 36 pp. 97 and 105); the same, letters to J. C. Ehrmann, 20 Mar. 1816 (Vol. 26 p. 298), S. Boisserée, 24 June 1816 (Vol. 27 p. 65) and Becker himself, 6 July 1816 (*ibid.*, p. 73); the same, *Ueber Kunst und Alterthum* (Stuttgart, Cotta), Vol. I, p. 65 (1816).

20 (p. 17). Goethe's *Münzbelustigungen* in the *Jahrbuch d. Goethe-Gesellschaft*, 7 (1920), p. 207.

21 (p. 18). See above note 6.

22 (p. 18). An Account of this episode, and copies of Becker's two letters, have been very kindly placed at my disposal by the veteran numismatist Justizrat Dr. E. J. Haeberlin of Eschersheim, the son of the Dr. Conrad Hieronymus Haeberlin who is concerned. In one or two places, where Becker has expressed himself clumsily, I have had to translate freely. Dr. Haeberlin has kindly checked my versions.

23 (p. 21). Grueber, *Brit. Mus. Catal. of Rom. Rep. Coins*, Pl. CIII, nos. 15, 16.

24 (p. 22). The decree of divorce between Becker and his first wife was dated Darmstadt, 30 Jan. 1822 [L]. Dr. Lucas informs me that no documents relating to the second marriage are forthcoming.

25 (p. 22). His collections were sold after his death by Robins (7 July 1845) and Puttick and Simpson (25 July 1848).

26 (p. 22). Draft by Becker, 6 June 1824 [L]. The Kontobuch for 1824 [L] shows that in November of this year Forster owed Becker £ 461 sterling. Another London correspondent was Peacock of 22 Marylebone Street (now Glasshouse Street), Piccadilly, who at this time had 1650 fl. worth of Becker's goods on commission.

27 (p. 23). Notes in the Kontobuch for 1824. The diaries [L] begin on 14 Nov. 1824 and run to 4 Apr. 1830. There is a gap from 18 Dec. 1824 to 12 Jan. 1825, inclusive, but otherwise hardly a day is without its entry. The documents at Vienna relating to the negotiations are in the Oberstkämmereramt (1824 : 1378, 1430, 1468 ; 1826 : 70, 94, 106), the Staatsrat (1824 : 7097, 7591), and the Cabinet of Coins and Medals (1824 : 1278).

28 (p. 23). Anton Steinbüchel, born 4 Dec. 1790, was Director of the Imperial Cabinet of Antiquities and Coins from 17 Jan. 1819 to 10 March 1840, and died in 1848. Bergmann, *Pflege der Numismatik* (Vienna, 1858), III, pp. 44-5.

29 (p. 23). Docketed : " 1/2 t. May 1824. Fejervary. St(empel) Negoce und bestellung " [L].

30 (p. 23). The imitations, mostly of Roman large brass coins, from dies made chiefly by the famous forger Giovanni dal Cavino of Padua (1500-70).

31 (p. 24). Steinbüchel's predecessor as Director, Abbé Franz de Paula Neumann, born 22 Nov. 1744, died 7 Apr. 1816. Bergmann, *op. cit.*, III, pp. 4-36.

32 (p. 25). Offenbach a M. den... August 1826 [B].

33 (p. 26). 24 Nov. 1824. Becker noted a unique coin in gold of Paros, a splendid veiled female head of the best period (no genuine specimen of this seems to be now known) ; and two Athenian medallions, with the owl with spread wings (i. e. decadrachms), etc., etc.

34 (p. 26). Cattaneo, in his letter to Böttiger, published in *Archäologie und Kunst* (see next note).

35 (p. 26). C. A. Böttiger, in *Archäologie und Kunst* (Breslau), I (1828), pp. 181 ff.

36 (p. 27). Verzeichniss der Stempel wie solches Herr von Fejervary an Herrn Director Steinbüchel übergeben hat [L]. A copy of this was made on 12 Dec. 1825, according to the diary.

37 (p. 27). 16 Dec. 1824 : zeigte Hr. von Fejervary die Benutzung der Stempel.

19 Oct. 1825 : Fejervary ordered the die of the large medal of Michael the Vaivode for 20 ducats. 30 Dec. 1825 : packed the dies and coins for Fejervary, viz. (1) 10-ducat Klippe of Michael. (2) 10-ducat medal of do. (3) 5-ducat do. do. (4) 2 1/2-ducat of the small Michael. (5) 2 1/2-ducat coin of Isabella (6) and (7) 2-gulden thalers of the large Michael. 5 Jan. 1827 : has sold F. the dies of the small Michael and the Isabella for f. 60 C. M. and will send them to him when he has corrected the mistake in the reverse. 16 Feb. 1828 : sent F. 13 new coins with the Michael die. 6 June 1829 : F. ordered from Becker a die of the " Hungarian medal with the raven ", of which he had given him an impression ; the price of the die was agreed at C. M. f. 30. 29 Mar. 1830 : letter from Fejervary asking for the dies of the Mathias to be sent to him. 4 Apr. 1830 : the dies sent to him. Another person whom Becker obliged in the same way was Appel, who acquired from him the dies of a coin of Melchior bishop of Vienna in Nov. 1825.

38 (p. 27). Herr v. Krones (a drawing, 21 Aug.) ; Herr v. Boehm (a model, 27 and 28 Sept.) ; and Herr Lampi (the painting, now in the possession of President Lucas and reproduced with his kind permission in the frontispiece, painted 11 Nov. to 7 Dec.). Johann Baptist Ritter von Lampi, the younger, was born at Trent in 1775 and died in 1837.

39 (p. 28). Extract [L] from the baptismal register of the Evangelical Church in Vienna, recording the baptism of the child, *eine ehelich erzeugte Tochter* ; her first name she received from Gregor Count von Rasumovsky, her third from Fejervary, her two sponsors. The passage in the diary for 20 Febr. recording the baptism is the longest piece of cipher left by Becker.

40 (p. 28). Passport issued at Vienna 20 Feb 1826 to go by Linz and Munich to Offenbach, valid for 6 months [L]. Visé at Vienna 21 Feb. and 7 Mar.

41 (p. 28). In *Archäologie und Kunst*, as above.

42 (p. 29). It is mentioned by Pinder. I have never seen a copy.

43 (p. 29). [Domenico Sestini.] *Sopra i Moderni Falsificatori di Medaglie Greche Antiche nei tre Metalli e Descrizione di tutte quelle prodotte dai medesimi nello spazio di pochi anni*. Firenze presso Attilio Tofani, 1826. Pp. 40, with 4 engraved plates. (Translation in Grote's *Blätter für Münzkunde* or *Hannoversche Numismatische Zeitschrift*, II (1836), pp. 51 ff., followed by a list of Becker's series of Greek and Roman coins and (p. 106) of his medieval and later pieces.)

44 (p. 29). This I take to be the sense of " fu richiesto a fare i conii di medaglie... perche queste medesime doveano condire alcuni Musei Britannici ".

45 (p. 29). Joseph Pellerin (1684-1782). His collection was bought by Louis XV in 1776.

46 (p. 30). Or Oppenheimer? Sestini spells the name "Hoppenheim". Becker had dealings with one Marcus Oppenheimer, who ordered reproductions from him on a fairly large scale (9 June 1825) and who brought him old Roman coins to be restruck (30 May 1826); also with S. D. Oppenheimer, who furnished him with gold and silver and was supplied with coins (20 Dec. 1827, 16 Jan. 1828); this last and S. L. Oppenheimer also lent him money (16 June 1828). If the question were of more importance it might be settled by enquiry at Frankfurt.

47 (p. 30). T. E. Mionnet, *Description de médailles antiques grecques et romaines*, 7 vols., Paris, 1806-1813; 2d. ed. of Vol. I, 1822, of Vol. VII, 1837; Suppl., 9 vols., 1819-1839; the same, *De la rareté et du prix des médailles romaines*, 1st. ed., Paris, 1815; reprinted, 1822; 2d. ed. 1827.

48 (p. 30). *Verzeichniss der Becker'schen Suiten von griechischen, römischen, Mittelalter- und modernen Münzen nach ihrem Alter und verschiedenen Kunst-epochen geordnet*, 7 pp. quarto, 18,5 × 23,5 cm. No date or place. Describes 296 pieces, costing 300 ducats in fine silver; the Greek series alone (110 pieces) 200 ducats. Ends, "Bestellungen nimmt an..."

49 (p. 30). Among the dies is that of the Chr. Bathory "Feldthaler". From the diary we know that this was begun on 7 Mar. and finished on 9 Aug. 1825. None of the dies which Becker records himself as subsequently completing are included in the list; the large Agrigentum was finished 6 Sept. 1826, and would certainly have been included had it been ready. When exactly in 1826 Sestini's second attack was published we do not know, but Becker's printed list must have taken a little time to reach him. The Catalogue which Becker wrote for Danz in Feb. 1827 was perhaps merely the printed one brought up to date; the addition of new dies necessitated rearranging the whole. There is, however, a puzzling entry on 6 Feb. 1828: "Herr Ellissen sent me the bill for my newly printed coin-catalogue (sandte mir Herr Ellissen meine neu gedruckte Münz Catalogenkosten)". "Newly printed" would ill describe a list more than 18 months old. Was it a reprint which has not survived?

50 (p. 31). On 28 Oct. 1828 he gives to Danz a list of 27 dies, viz. 5 old ones (all Greek) "die sich noch im alten Catalog befinden aber nicht zu der alten Suite gezahlt worden", and 22 "ganz neue", of which only two are Roman. The discrepancy on which Pinder bases his insinuation is thus accounted for.

51 (p. 32). The first mention of Zindel that I have noted is on 20 Sept. 1826. Miss Becker [B] says that after Becker's death Zindel undertook to finish the "Return from Elba" medal, and that the point where Becker stopped and Zindel began is easily discernible; proof that Becker never employed assistants. In the diaries, however, she would have found that nearly all the dies which were made from Sept. 1826 onwards were worked on by Zindel and in some cases were perhaps wholly due to him. In the list of coins I have given references to the diary wherever Zindel is concerned. Probably Becker would start a die, then give it to Zindel, and when it was delivered touch it up if necessary. His usual payment to Zindel seems to have been 15 florins a piece.

52 (p. 32). The terms of the contract are given in the diary on 12 February. Danz is to pay Becker 200 fl. Convention Money for gold and silver, and 3000 fl. Convention Money in three instalments. He is to share the property in the dies equally with Becker, and "den Verschleiss nach dem Orient zu besorgen". He is to supply the material in gold and silver, the amount of which is to be credited to him, after the sale of the objects, out of the proceeds; surplus and profits to be divided equally between the partners.

53 (p. 32). Passport for Becker and his wife Marie Christine (who however was at home all the time), issued at Vienna 25 Feb. 1827, to go to Offenbach via Munich [L].

54 (p. 32). Stanislas de Chaudoir. Sestini published a catalogue of some of his Greek coins in 1831.

55 (p. 33). "Die bey Sestini nicht enthaltene Numern sind folgende ich habe ihm solche mitgetheilt damit er gehörigen Gebrauch davon machen kann bey Potoki und Chaudoir".

56 (p. 33). I am not certain of the meaning of another instruction to Danz (15 Nov. 1828): "wegen der Münzen die auf dem Fanar in Constantinopel im künftigen Merz verkauft werden sollen, so soll er auf griechische, meist silberne wohl erhaltene und in niederm Preise reflectiren". The first half of the instruction suggests that coins were being sold in Constantinople by Becker's orders, the second that Danz was to look out for the chance of buying coins for him. Constantinople was of course then, as now, a very bad source for coins. Böttiger (*Artistisches Notizenblatt*, No 5, Mar. 1827, p. 20) says that he has a list of 29 false coins sold to amateurs (i. e. presumably tourists) there for 14,204 francs.

57 (p. 33). Easter in 1827 fell on April 15. Becker paid his fee for dispensation from calling of the banns and marriage in church on 12 March, and his receipt

is dated 13 March 1827 [L]. That Becker had been married in Vienna is clear enough from the description of his daughter as legitimate in the baptismal certificate (note 39) and from the mention of his wife in the passport (note 53). In explanation of the delay in recognition by the Hesse-Homburg authorities, it is suggested that, as the marriage had been contracted in a foreign country and apparently without their sanction, they may at first have refused recognition and finally given it only in the form of the subsequent dispensation.

58 (p. 33). Dorow was a Prussian Hofrath, and at one time Director of the Administration of Antiquities in the Provinces of the Rhine and Westphalia. He published, among other books, two volumes of the *Denkmäler germanischer und römischer Zeit in den Rheinisch-Westfälischen Provinzen* (Berlin 1823-6), and his *Voyage archéologique dans l'ancienne Étrurie*, translated by M. Eyriès, appeared at Paris in 1829.

59 (p. 34). "Durch das Journal des Hr. Cardinale in Rom will er den Sestini hernehmen und sodann Hr. Bötticher seinen Thee prepariren" (14 June 1827). The "Journal" is presumably the *Memorie Romane di Antichità e di Belle Arti*, which was edited by L. Cardinali. In the fourth volume of this (Pesaro 1827) there appeared (pp. 125-131) an extract from Sestini's attack, and Dorow was also a contributor to the same volume, but not on this subject. As to Böttiger, the offence for which Dorow proposed to punish him lay of course not in the article from which we have already quoted, which had not yet appeared, but in two passages in the *Artistisches Notizenblatt* (a supplement to the Dresden *Abend-Zeitung*), no. 5, Mar. 1827, pp. 19-20, and no. 17, Sept. 1827, p. 67. Both were sent anonymously to Becker, the latter reaching him on his fifty-seventh birthday (28 June 1828). The diarist observes that he had long wished to have a copy, so that if the sender thought to cause annoyance he failed. The second passage was singularly inaccurate. It stated that Becker had long left Frankfurt for Vienna, where he had trouble with the police, who seized the dies which he brought with him; when they were released he returned to Frankfurt in summer 1826, and was said to be living in Berlin. It was maintained by well informed persons that he had about 600 old and 300 new dies. Whether he would keep his promise to publish the coins made by him and so make an end of the deception, time alone would show. We may observe that Becker did have some trouble in getting his dies through the customs, but hardly enough to justify Böttiger's statement.

60 (p. 34). In Ludwig Schorn's *Kunstblatt* for 17 and 20 Sept. 1827.

61 (p. 35). About this business the diary, so far as I have been able to discover, gives no information.

62 (p. 37). Dr. Robert Zahn has very kindly sent me, through Dr. Nützel, extracts from the correspondence relating to the transaction, and from the Journal of Accessions to the Antiquarium. The purchase was agreed 22 Apr. 1837 and effected 6 Sept. of the same year. Of the sixteen objects, ten are those described by C. Friederichs in *Berlins Antike Bildwerke* II (Düsseldorf 1871) under nos. 716, 750, 922a, 1143, 1144, 1664, 1822 (perhaps the most important piece, being the well-known very archaic figure of a bull beaten out of a single sheet of bronze), 1835 (satyr ἀποσχοπέυων), 1842, 1850. The others were a small silver idol, a Roman housegod with cornucopiae and patera, a rude figure of Iulus, son of Aeneas (fragment of a group), a lance-head said to have been found at Pella in Macedonia, another lance-head, and a small flat ladle or patera.

63 (p. 37). *Verzeichniss der Becker'schen Münzen*, 8 pp. octavo, 13,5 × 22 cm. Buchdruckerei von J. G. Steinhäusser in Homburg. No date. Describes 331 pieces. "Diese Münzen, abgeprägt in einer Composition von Zinn und Blei, sind für den Preis von 40 fl. rh., zu haben bei M. Seidenstricker in Homburg v. d. Höhe".

64 (p. 37). A few are still in the possession of Dr. Lucas. See the list.

65 (p. 37). *Die Beckerschen falschen Münzstempel in ausführlichen Verzeichnissen. Für Sammler und Freunde der Münzwissenschaft. Mit einer Einleitung über Münzkunde überhaupt.* Von A. von Steinbüchel. Wien, Friedrich Volke's Buchhandlung, 1836, pp. XLVIII + 40.

66 (p. 37). *Die Beckerschen falschen Münzen beschrieben von M. Pinder.* Berlin, Nicolaische Buchhandlung, 1843, pp. xv + 73, 2 engraved plates.

67 (p. 37). I mention the following : (1) *Numismatique Beckerienne. Recueil des médailles contrefaites par Becker décrites par M. Pinder.* Traduction de l'Allemand. Paris. A. Leleux, Libraire, 1853, pp. xvii + 92. Two engraved plates. [A free and inaccurate translation by X. X. of Pinder's work, with the same plates.] (2) *Becker's Forgeries*, by T. J. Arnold, in *Numismatic Chronicle*, New Ser., Vol. III (1863), pp. 246-254. Reprinted in Spink's *Numism. Circular*, 1894, col. 795-8. (3) L. Forrer, *Biographical Dictionary of Medallists*, London, I (1904), pp. 142-9. (4) Article in Thieme und Becker, *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, III (1909), pp. 149-50.

68 (p. 37). *Ein Verzeichniss von Griechischen falschen Münzen welche aus*

modernen Stempeln geprägt sind. Zur Warnung zusammengestellt von Dr. Julius Friedländer. Berlin, Verlag von W. Weber, 1883, pp. 53.

69 (p. 37). *Carl Wilhelm Becker, der Münzbildner.* Article (23 Dec. 1886) in the *Kleine Presse*, reporting a lecture given by F. Quilling to the Frankfurt Verein für Geschichte und Altertumskunde on 21 Dec. 1886.

70 (p. 37). For the portrait, see above, note 38. The passport [B] professes to have been issued on 2 May 1816, and gives his age as 44 years. His 44th birthday fell on 28 June 1816. The document is made out on an engraved form dated 1800. This date has not been corrected. It was issued on 2 May for him to go to Creuznach for a month, but the Creuznach endorsement is dated 2 April 1816 ! His height is given as 5 Schuh 1 1/2 Zoll, presumably of the “*piéd de roi*”, which I have converted into modern measures.

71 (p. 42). Franz Joseph Freiherr von Bretfeld-Chlumczansky, died 1839. Bergmann, *Pflege der Numismatik*, IV (1863), pp. 40 f.

72 (p. 43). For those who wish to investigate the problem more closely, certain transactions concerning an ancient sword may perhaps be mentioned here. On 3 Mar. 1826 Becker bought from Count Carl Clary a Greek parazonium, paying him 20 ducats cash, and giving him a bill on Herr Stegner payable on 30 June for 20 ducats in gold. He took it immediately to Rettig, who promised to deliver 3 copies on next Thursday (this was on a Friday). Two of these were to cost him f. 12 1/2 W(iener) W(ährung) each, the third f. 15 W. W., i. e. 5 and 6 f. C. M. or about 8 s. 4 d. and 10 s. respectively. Rettig delivered the copies as promised, and the same day Becker sold the original to Count Rasumovsky for f. 380 C. M. or about 84 1/2 ducats. He left Vienna, taking with him the three copies of the sword. On 5 July we find the entry “I paid an early visit to Herr von Gerning ; I exchanged with him Count Clary’s Greek sword. Rtg. (das griechische Schwerdt. Rtg. von Graf Clary) which cost 50 ducats in gold, and received for it ” — here follows a list of antiquities valued at 96 ducats. Now as he had already disposed of Count Clary’s Greek sword to Count Rasumovsky, and as the abbreviation “ Rtg. ” is presumably for “ Rettig ”, who made the copies, those who are doubtful of Becker’s honesty will surely ask whether he did not dispose of one of the copies made by Rettig for goods to the value of 96 ducats. There is, it is true, a discrepancy between the price of 20 ducats cash plus a bill for 20 ducats which he gave Clary, and the price of 50 ducats which he says the sword cost him ; but the difference may be due to the fact that the first payment was not all in cash, and there can hardly be

any doubt that the same sword is meant. I confess that I wish he had been either more or less explicit in his entries concerning this subject. It would appear that Gerning was subsequently unfriendly to Becker, who on 27 Feb. 1829 writes, among notes of a conversation with Dorow, “ von Gerning nähere Details über dessen hinterlistige Plane, indem er einem geachteten Autoren versprochen dass er ihm über meine Numismatische Verhältnisse die genaueste Auskunft geben zu können verhoffe ”.

73 (p. 43). A puzzling feature of his diaries during his stay at Vienna is his habit of dating his correspondence wrongly. Thus, in his diary on 31 Oct. 1825, he says “ schrieb ich d. d. 28 8br. von Pesth aus an Herrn Pfungst ”. It was many weeks since he had been in Pesth. There are many other examples of this kind of thing.

74 (p. 43). P. IX : “ thus he was associated with Baron v. Chast***r, now also dead, who planned a very extensive scheme on the basis of Becker's skill, though Becker did not fall in with it ; also with the Florentine merchant Ric — do, who was one of the leading distributors of his coins ”. The Baron in question, I am informed by Dr. von Loehr, must be General Chasteler, who commanded in Tyrol against Napoleon, and was in 1826 City Commandant of Venice.

75 (p. 44). Thus (28 May 1829) he asked Fejervary to get from Friedländer as sharp as possible a cast in plaster of the Napoleon medal of the “ Return from Elba ”, in order that he might cut the die during the summer. Becker was interested in these and similar medals, for a reason which appears from an entry of 25 July 1829 : Fejervary sends him from Amsterdam a genuine Napoleon medal with inscription ‘ Retour de l'Empereur ’, which costs £ 5 sterling (= f. 60), but is sold for fr. 500 because the dies have been destroyed by order of the Government. When selling his copy of the “ Return from Elba ” as an admitted reproduction he charged Bohl in Coblenz only 72 francs (18 Nov. 1829.)

76 (p. 45). 26 Aug. 1826 : “ verfertigte 2 Stanzen mit Punzen 1 Samos mit Löwenkopf und 1 kleinen jupiter kopf wovon ich gleich Abdrücke machte ”. 18 Feb. 1829 : made the necessary “ Stanzen ” for the wreath on the Napoleon medal (Return from Elba).

77 (p. 48). On 25th. August he says “ äzte ich die Rückseite zu Agrigent ” ; this probably refers merely to the outline engraving which he made on the surface of the die before beginning to cut, not to any real etching process. His usual word is merely “ zeichnen ”.

78 (p. 49). 16 Feb. 1826 : “ Dissolve $1/2$ loth (about $1/4$ ounce) copper and $1/4$ loth silver in 3 to 4 loth of strong nitric acid ; when it is all dissolved, dilute the whole with 3 to 4 loth vinegar. If you would have the patina (aerugo) at once, you must make the object warm and paint the above liquid with a brush quickly over it ; if there is time for putting it on cold, the patina is darker and by so much the more beautiful ”.

79 (p. 49). For the prices charged, see note 37. These calculations about his costs are made in the diary for 21 June 1827. He equates 550 fl. to 100 ducats ; apparently a slip, for the ducat was worth about $4\ 1/2$ florins.

LIST OF BECKER'S GREEK COUNTERFEITS

NOTE. "[Lucas]" indicates that the dies of the coins concerned are not in the Berlin Cabinet but in the possession of President Lucas. "(P. 1)", etc. refer to Pinder's list. The abbreviations for gold (A), silver (Æ) and electrum (EL) indicate in what metal the originals, which Becker is supposed to have imitated, were issued.

PLATE I

ITALY

1. (P. 1) Cumae. Cp. Babelon, *Traité*, Pl. LXIX, no. 1 (A).
2. (P. 2) Neapolis. Cp. Sambon, *Monn. ant. de l'Italie*, 460 (Æ). The Paris specimen, *Rev. Num.*, 1903, Pl. XIX, no number, appears to be by Becker.
3. (P. 3) Arpi. Cp. Berlin *Beschr.*, iii, Pl. VIII, no. 11 (Æ).
4. (P. 4) Tarentum. Cp. Vlasto, *Monn. d'or de Tarente*, Per. IV, 2; Evans, *Horsemen*, Pl. v, no. 14 (A).
5. (P. 5) Heraclea. Cp. *Coins of the Ancients*, Pl. 34, no. 16 (Æ).
6. (P. 6) Metapontum. Cp. Grose, *McClellan Cat.*, Pl. 31, no. 13, with inscr. on r. instead of l. (Æ).
7. (P. 7) Metapontum. Cp. Grose, *McClellan Cat.*, Pl. 33, no. 21 (Æ). [*Obv.* Lucas.]
8. (P. 8) Metapontum. Cp. Garrucci, *Monete dell'Ital. ant.*, Pl. CIV, no. 23 (Æ).
9. (P. 9) Metapontum (Æ).

This is a combination of the obv. die of no. 45 with the obv. die of no. 6.
10. (P. 10) Posidonia. Cp. *Coins of the Ancients*, Pl. 7, no. 12 (inscr. varied) (Æ).
11. (P. 11) Siris and Pyxus. Cp. *Coins of the Ancients*, Pl. 8, no. 14 (Æ).

On some impressions the first three letters of the reverse inscription are absent.

- 12. (P. 12) Brettii. Cp. *Coins of the Ancients*, Pl. 45, no. 20 (A).
- 12 bis. Pandosia. Becker was working at a die of Pandosia 31 Aug. 1829.
- 13. (P. 13) Rhegium. Cp. Bunbury Sale, I, Pl. II, no. 229 (A).
- 14. (P. 14) Temesa. Cp. Jameson Catalogue, Pl. XXIII, no. 464 (A).

One of the dies was delivered by Zindel 22 Oct. 1827 ; the whole was complete before 11 Jan. 1828.

SICILY

- 15. (P. 16) Agrigentum. Cp. Hill, *Ancient Sicily*, Pl. VII, no. 15 (A). Begun 13 July 1825, finished 6 Sept. 1826.
- 16. (P. 17) Agrigentum. Cp. Hill, *Ancient Sicily*, Pl. VII, no. 16 (A) [*Obv.* Lucas]. On 16 June 1828 Becker received from Zindel "Stempel von Agrigent", presumably for this coin.
- 17. (P. 18) Catana. Cp. Regling, *Samml. Warren*, Pl. v, no. 215 (A).
- 18. (P. 19) Gela (rev. horse-biga r.). Cp. Hill, *Ancient Sicily*, Pl. II, no. 4 (A).
In Pinder's list, and in the lead impressions, this biga-type is exchanged with the Messana mule-biga (no. 20). Whether Becker himself made this confusion, I do not know.

PLATE II

- 19. (P. 20) Zancle-Messana. Cp. *Coins of the Ancients*, Pl. 9, no. 29 (A). Begun 19 Sept. 1829 ; still in progress 8 Febr. 1830.
- 20. (P. 21) Messana. Cp. Grose, *McClellan Catal.*, Pl. 79, no. 11 (A). See note on no. 18.
- 21. (P. 22) Naxos. Cp. *Coins of the Ancients*, Pl. 17, no. 30 (A).
- 22. (P. 23) Naxos. Cp. Hill, *Ancient Sicily*, Pl. VIII, no. 17 (A).
- 23. (P. 29) Syracuse. Cp. Du Chastel, *Syracuse*, no. 1 (A).
- 24. (P. 30) Syracuse. Medallion with Euaenetus type for *obv.* turned to r., but signed KIMΩN on the dolphin ; *rev.* based on Eukleidas tetradrachm, cp. *Coins of the Ancients*, Pl. 26, no. 31 (A).
- 25. (P. 31) Syracuse. Cp. Du Chastel, *Syracuse*, no. 142 (A).
- 26. (P. 32) Syracuse. Cp. Du Chastel, *Syracuse*, nos. 145-6 (A). [Lucas]
Probably the piece on which Zindel was working 27 Sept. 1829.
- 27. (P. 34) Syracuse, Philistis. Cp. Du Chastel, *Syracuse*, no. 110 (A).
- 28. (P. 35) Syracuse, Philistis. Cp. Montagu Sale, I, Pl. III, no. 180. Begun

10 Feb. 1825. *Rev.* given to Zindel 1 Aug. 1827 ; the whole complete before 11 Jan. 1828.

29. (P. 15) Sicily. Cp. *Coins of the Ancients*, Pl. 46, no. 34 (Æ).

30. (P. 33) Syracuse. Cp. Macdonald, *Hunter Catal.*, I, Pl. XVIII, no. 8 (Æ).

PLATE III

CHERSONESUS TAURICA

31. (P. 36) Panticapaeum. Cp. *Coins of the Ancients*, Pl. 21, no. 2 (A).

32. (P. 37) Panticapaeum. Cp. Berlin, *Beschr.* I, Pl. II, no. 15 (Æ). Begun 30 Mar. 1827 from a then unique specimen in Wiczay collection. Finished 9 May 1827.

THRACE

33. (P. 38) Abdera. Cp. Hirsch, *Catal.* XXI (Weber), Pl. x, no. 842 (Æ).

34. (P. 39) Abdera. Cp. *Münzen Nord-Grichenlands*, II, Pl. III, no. 10 (Æ).

35. (P. 40) Aenus. Cp. Regling, *Samml. Warren*, Pl. XII, no. 465 (Æ).

36. (P. 41) Thasos. Cp. Hirsch, *Catal.* XVIII, Pl. XXXIII, no. 2322 ; but Becker's *obv.* has a different head, to l. instead of to r., and the arrangement of the *rev.* is varied (Æ).

37. (P. 43) Thasos. Cp. Hirsch, *Catal.* XXXIV, Pl. IX, no. 264 (Æ).

MACEDON

38. (P. 44) Acanthus. Cp. Regling, *Samml. Warren*, Pl. XIII, no. 546.

39. (P. 45) Mende. Cp. Babelon, *Traité*, Pl. LI, no. 15 (Æ).

40. (P. 46) Neapolis. Cp. Babelon, *Traité*, Pl. LV, no. 14 (Æ). This is perhaps Zindel's work, as Becker (13 Apr. 1828) notes that he owes Z. 15 f. for Neapolis Macedoniae.

41. (P. 42) Thasians of the Mainland. Cp. Hill, *Hist. Gr. Coins*, Pl. v, no. 41 (A).

The same *obv.* die is used for no. 48.

42. (P. 47) Alexander I. Cp. *Coins of the Ancients*, Pl. 12, no. 11 (Æ).

43. (P. 48) Philip II. Cp. Hirsch, *Catal.* XVI, Pl. XII, no. 370 (A).

44. P. 53). Philip II. Cp. Hirsch, *Catal.* XXV, Pl. VI, no. 490 (A).

45. (P. 49) Alexander III. Cp. Müller, no. 150 (A).

Same *obv.* die as no. 46.

It is doubtful whether any genuine specimen of this variety of the half-stater exists. The Leake specimen quoted by Müller is by Becker ; so are that in the Strozzi *Catal.*, no. 1481, and the Lavy specimen (1341). Probably Becker was inspired by the Cyrenaic half-stater of Ptolemy, Svoronos, Pl. III, no. 5.

46. (P. 50) Alexander III. Cp. Pozzi *Catal.*, Pl. XXVIII, nos. 876-7 (A). Same obv. die as no. 45. Struck in A, Regling, *Sammlung Warren*, 666.

47. (P. 51) Alexander III. Cp. Müller, no. 1375.

48. (P. 52) Alexander III. Cp. Müller, no. 295.

The same obv. die is used for no. 41.

The British Museum specimen (*Num. Chron.*, 1915, Pl. XII, no. 9) is by Becker ; so is that at Paris ; but the Munich specimen is genuine.

49. (P. 54) Antipater. A pure invention.

50. (P. 55). Antigonus Gonatas or Doson. Cp. Jameson *Catal.*, Pl. LIII, no. 1009. Delivered by Zindel 22 May 1828 ; but alterations seem to have been made later (14 Mar. 1829).

51. (P. 62) Roman Macedon. Cp. *Münzen Nord-Griechenlands*, III, Pl. IV, nos. 5-7 (A).

PLATE IV

NORTHERN GREECE

52. (P. 56) Epirus. Cp. Burel Sale (1913), Pl. IV, no. 157 (A). Delivered by Zindel 21 Nov. 1827.

53. (P. 57) Ambracia. Cp. *Coins of the Ancients*, Pl. 41, no. 10 (A).

54. (P. 58). Alexander of Epirus. Cp. *Coins of the Ancients*, Pl. 33, no. 11 (A).

55. (P. 59). Alexander of Epirus. Cp. Mionnet, *Suppl.*, III, p. 420, no. 2.

The Tôchon d'Annecy specimen of this (A), is the only one recorded. I have not discovered where this now is, or whether it is itself genuine. The dies for this coin appear to have been delivered by Zindel 18 Mar. 1828.

56 (P. 60) Pyrrhus. Cp. Hirsch, *Catal.* XX, Pl. XI, no. 281, with A under bust (A).

57. (P. 61) Pyrrhus. Cp. *Coins of the Ancients*, Pl. 46, no. 27 (A).

58. (P. 63) Acarnania. Cp. Macdonald, *Hunter Catal.*, II, Pl. XXXII, no. 9, with rev. type 1., letter in exergue instead of field, different mon. on obv. (A.)

CENTRAL GREECE

59. (P. 64) Locri Opuntii. Cp. B. M. C., *Central Greece*, Pl. I, no. 9 (Æ) [Lucas].

60. (P. 65) Delphic Amphictiones. Cp. *Coins of the Ancients*, Pl. 22, no. 25 (Æ).

61. (P. 66) Boeotia. Cp. Carfrae Sale, no. 159, Pl. VI, no. 19 = Late Collector Pl. VI, no. 277 = Collignon, Pl. XIII, no. 241 (Æ).

62. (P. 67) Thebes. No original discoverable ; the coin cited by Pinder is presumably of Andros ; it has a different incuse and no letters.

ATTICA

63. (P. 68) Athens. Cp. Babelon, *Traité*, Pl. xxxv, no. 11 (Æ). Delivered by Zindel before 2 Oct. 1827 and proved 3 Oct. Becker and he presumably worked from a specimen which failed to show the olive-spray.

PELOPONNESUS

64. (P. 69) Eleans. Cp. Seltman, *Temple Coinage of Olympia*, Pl. VII CQ-εε ff. (Æ). The Paris specimen (*Traité*, Pl. ccxxxiv, no. 18) appears to be by Becker.

65. (P. 70) Zacynthus. Cp. B. M. C., *Peloponnesus*, Pl. XIX, no. 23 (Æ). Delivered by Zindel 9 Aug. 1828.

66. (P. 71) Stymphalus. Cp. *Coins of the Ancients*, Pl. 23, no. 38 (Æ).

PLATE V

CRETE

67. (P. 73) Cydonia. Cp. Svoronos, *Crète ancienne*, Pl. IX, no. 23 (Æ). Delivered by Zindel 14 Dec. 1828.

68. (P. 72) Gortyna. Cp. Svoronos, *Crète ancienne*, Pl. XIV, no. 13 (Æ). Delivered by Zindel 18 July 1828.

69. (P. 74) Lyttus. Cp. Svoronos, *Crète ancienne*, Pl. XXI, no. 24 (Æ). Delivered by Zindel 1 May 1828.

ISLANDS

70. (P. 93) Paros. Cp. B. M. C., *Crete*, etc., Pl. xxvi, no. 9 (Æ).
71. (P. 126) Syros. Cp. *Zeitschr. f. Num.*, 24, Pl. v, no. 119; Pozzi Sale, Pl. LXII, no. 2056 (Æ).

The Tobin Bush specimen (lot 153) was by Becker.

ASIA MINOR

72. (P. 75) Mithradates III of Pontus. Cp. Waddington, *Recueil*, I, Pl. 1, no. 2 (Æ).
73. (P. 76) Paerisades V. Cp. Macdonald, *Hunter Catal.*, II, Pl. XLV, no. 5 (A').

Becker's die is so close to the Hunter piece that one would have said they were by the same hand, were it not that Hunter died in 1783, and the coin was not added to the collection later.

74. (P. 77) Mithradates VI. Cp. *Coins of the Ancients*, Pl. 60, no. 1, which however has date and monogram (A).
75. (P. 78) Pharnaces II. Cp. Koehne, *Mus. Kotschoubey*, II, p. 138; Imhoof, *Porträtköpfe*, Pl. v, no. 5 (A).
76. (P. 79) Aspurgus. Cp. Koehne, *Mus. Kotschoubey*, II, Pl. x, no. 18 (A).
77. (P. 80) Rhescuporis I. Cp. Mionnet, II, p. 369, no. 54 (A).
78. (P. 81) Rhescuporis I. Cp. B. M. C., *Pontus*, etc., Pl. XI, no. 4 (A).
79. (P. 82) Polemon II. Cp. Waddington, *Recueil*, I, Pl. III, nos. 17, 18 (other dates); *Zeitschr. f. Num.*, xx, Pl. IX, no. 15 (Æ).
80. (P. 83) Cotys I. Cp. B. M. C., *Pontus*, etc., Pl. XI, no. 9 (A).
81. (P. 84) Cotys II. Cp. B. M. C., *Pontus*, etc., Pl. XIV, no. 4, different date (EL).
82. (P. 85) Prusias I of Bithynia. Cp. Waddington, *Recueil*, Pl. XXIX, no. 12 (Æ).
83. (P. 86) Prusias II. Cp. Waddington, *Recueil*, Pl. XXX, no. 6 (Æ).
84. (P. 87) Nicomedes II. Cp. Waddington, *Recueil*, Pl. XXXII, no. 2 (A).
[Rev. Lucas.]
85. (P. 88) Nicomedes II. Cp. B. M. C., *Pontus*, etc., Pl. XXXVIII, no. 10 (Æ)

PLATE VI

86. (P. 90) Cyzicus. Cp. B. M. C., *Mysia*, Pl. IV, no. 4 (EL).

87. (P. 91) Cyzicus. Cp. B. M. C., *Mysia*, Pl. VIII, no. 9 (EL).

88. (P. 99) Cyzicus. Cp. *Traité*, III, Pl. CLXXVII, no. 6 (EL).

Becker's obverse was doubtless made from the Paris specimen, which does not show the tail of the tunny. In spite of its low weight and pale colour, that specimen is accepted, by all who have seen it, as ancient. Becker's copy differs slightly in the tip of the hound's tail and in the near hind leg; his reverse is quite wrong.

89. (P. 92) Cyzicus. Cp. Babelon, *Traité*, III, Pl. CLXXVIII, no. 17 (Æ). Becker's copy is marvellously accurate.

90. (P. 94) Eumenes I of Pergamum. Cp. B. M. C., *Mysia*, Pl. XXIII, no. 13 (Æ).

This is the 'Philetaerus' which was begun on 25 Aug. and finished and proved 1 Sept. 1827.

91. (P. 95) Scepsis. Cp. B. M. C., *Troas*, etc., Pl. xv, no. 4 (Æ).

92. (P. —) Lesbos. Cp. B. M. C., *Troas*, etc., Pl. XXXIII, no. 11 (EL).

93. (P. 133) Lesbos. No model discoverable, but the linear square on *rev.* suggests Lesbian electrum. The *obv.* is probably the "small Jupiter-head" of which Becker cut a punch on 26 Aug. 1826.

See also nos. 104, 104a, 104b, 105, 105a.

94. (P. 96) Clazomenae. Cp. Imhoof, *Kleinas. Münzen*, Pl. II, no. 30 (A).

Same *obv.* die used for no. 103.

95. (P. 97) Lebedus. Cp. Carfrae Sale, 253, Pl. IX, no. 1 = Late Collector, Pl. VII, no. 356 (Æ).

96. (P. 98) Magnesia ad Maeandrum. Cp. *Coins of the Ancients*, Pl. 50, no. 19 (Æ).

97. (P. 100) Samos. Cp. B. M. C. *Ionia*, Pl. XXXIV, no. 5 (Æ). Different incuse. Pinder supposes the original to have been a gold coin.

98. (P. 101) Maussollus of Caria. Cp. Hirsch *Catal.* XXV, Pl. XXVIII, no. 2386.

99. (P. 102) Pixodarus. Cp. B. M. C., *Caria*, Pl. XXVIII, no. 12 (A) head; to l., no letter behind head, and inscr. on *rev.* differently arranged.

It is doubtful whether this obverse was made for the reverse to which it is attached on the lead impressions; see below, no. 106.

100. (P. 103) Rhoontopates. Cp. Babelon, *Perses Achéménides*, Pl. x, no. 17 (Æ). [*Obv.* Lucas.] Delivered by Zindel 24 Dec. 1827.

101. (P. 104) Calymna. Cp. B. M. C., *Caria*, Pl. XXIX, no. 9 (Æ).

102. (P. 105) Rhodes. Cp. B. M. C. *Caria*, Pl. XXXVIII, nos. 1 ff. (Æ). Becker has omitted mint-name and symbol.

103. (P. 106) Rhodes. Cp. B. M. C., *Caria*, Pl. XXXVIII, nos. 4 ff. (Æ).

The head of Helios should be radiate, but the obv. die is the same as that used for Clazomenae, no. 94.

104. (P. —) Unidentified. The obverse possibly inspired by a Lesbian hekte (Cp. B. M. C., *Troas*, etc., Pl. XXXI, nos. 20 ff., also the billon coin, Hirsch, *Catal.* XXV, Pl. XXIV, no. 1990). This is perhaps the "Samos lion's head" of which Becker made a punch on 26 Aug. 1826.

104a. (P. —) The same, incuse varied.

104b. (P. —) The same, with quadripartite incuse.

105. (P. 107) The *obv.* possibly inspired by Lesbian electrum (cp. B. M. C., *Troas* etc., Pl. XXXIV, nos. 1 f.) or Æ (*ibid.*, Pl. XXXVII, no. 15).

105a. The same as 105, with different incuse (perhaps the same *rev.* die as no. 106).

106. (P. 108) Same *obv.* die as no. 99, same (?) *rev.* die as no. 105a.

PLATE VII

ASIA

107. (P. 109) Seleucus II of Syria. Cp. Babelon, *Rois de Syrie*, Pl. VII, no. 1 (A).

108. (P. 110) Antiochus II. Cp. Babelon, *Rois de Syrie*, Pl. VIII, no. 1; *Journ. Hellen. Stud.*, XXIII, Pl. I, no. 9 (Æ) (Becker appears to be responsible for the specimen in Hirsch, *Catal.* XXXIII, Pl. XXI, no. 888).

109. (P. 112) Antiochus IV. Cp. Babelon, *Rois de Syrie*, Pl. XII, no. 12 (Æ). Delivered by Zindel 13 Nov. 1827.

110. (P. 113) Antiochus IV. Cp. Babelon, *Rois de Syrie*, Pl. XII, no. 10 (Æ).

111. (P. 111) Antiochus V. Cp. *Coins of the Ancients*, Pl. 38, no. 18 ("Antiochus son of Seleucus"); Macdonald, *Journ. Hellen. Stud.*, XXIII, Pl. II, no. 12 (Æ). This is perhaps the "beautiful young Antiochus III" which Zindel began 15 Aug. 1827 and finished (the *obv.* only?) on the 18th.

112. (P. 114) Alexander I Bala. Cp. *Num. Chron.*, 1923, p. 237, no. 49; other varieties in *Amer. Journ. of Num.*, 51, p. 49, nos. 151-156.

113. (P. 115) Tryphon. Cp. Babelon, *Rois de Syrie*, Pl. XXI, no. 5. Begun

10 Feb. 1825 ; the *rev.* given to Zindel 20 Sept. 1826, and received from him 6 Oct. ; finished 9 Oct. 1826.

114. (P. 117) Antiochus VII. Cp. Babelon, *Rois de Syrie*, Pl. XXI, no. 14 (A).

115. (P. 115) Demetrius II. Cp. Jameson *Catal.*, Pl. LXXXVIII, no. 1736 (A).
Same *rev.* die as no. 120.

116. (P. 118) Alexander II. Cp. Pozzi Sale, Pl. LXXXIX, no. 3009 (A).

117. (P. 119) Cleopatra and Antiochus VIII. Cp. Babelon, *Rois de Syrie*, Pl. XXIV, no. 1.

118. (P. 120) Antiochus VIII. Cp. Walcher de Molthein *Catal.*, Pl. XXVIII, no. 3051 ; different monogram (A).

119 (P121) Antiochus X. Cp. *Amer. Journ. of Num.*, 51, Pl. XIII, nos. 429-30 (A).

Becker has omitted the monogram.

PLATE VIII

120. (P. 122) Demetrius III. Cp. for *obv.* B. M. C., *Seleucid Kings*, Pl. XXVI, no. 10. *Rev.* same die as no. 115 (A).

121. (P. 123) Tigranes. Cp. Platt *Catal.*, Mai 1921, Pl. III, no. 104.

122. (P. 124) Antiochia. Cp. Mionnet, *Suppl.*, VIII, Pl. XVI, no. 1 (A).

123. (P. 125) Sidon. Cp. B. M. C., *Phoenicia*, Pl. XXI, no. 14 (A).

124. (P. 127) Judaea. Cp. B. M. C. *Palestine*, Pl. XXX, no. 3 (A).

125. (P. 128) Persia. Cp. *Coins of the Ancients*, Pl. 10, no. 2 (A).

The specimen illustrated by me in *Journ. Hellen. Stud.*, 1919, Pl. v, no. 5 is by Becker.

126. (P. 129) Euthydemus I. Cp. *Coins of the Ancients*, Pl. 39, no. 22 (A).
The *obv.* was finished by Becker on 22 Aug. 1827, the *rev.* delivered by Zindel 22 Oct. 1827.

127. (P. 130) Eucratides. Cp. *Coins of the Ancients*, Pl. 52, no. 32 (A). Begun 2 Sept 1827 ; completed before 11 Jan. 1828.

128. (P. 131) Heliocles. Cp. *Coins of the Ancients*, Pl. 52, no. 33 (A).

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129 (P. 132). Ptolemy II. Cp. Svoronos, Νομ. Πτολ., Pl. XIV, nos. 18-21 (A).

130. (P. 25) Carthaginian of Sicily. Cp. Jameson *Catal.*, Pl. XLVI, no. 916 (A).

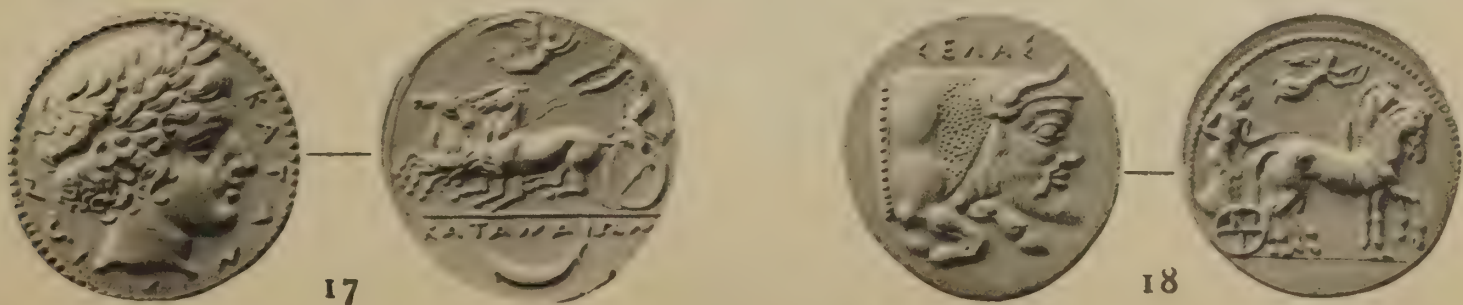
131. (P. 26) Carthaginian of Sicily. Cp. Jameson *Catal.*, Pl. XLVI, no. 917 (Æ).

132. (P. 27) Carthaginian of Sicily. Cp. Jameson *Catal.*, Pl. XLV, no. 907.

133. (P. 28) Carthaginian of Sicily. Cp. Jameson *Catal.*, Pl. XLVI, no. 915 (A).

There seems to be no authority for the letters supplied by Becker on *obv.* and *rev.*

134. (P. 24) Carthage. Cp. *Coins of the Ancients*, Pl. 59, no. 35 (Æ). [Lucas.]





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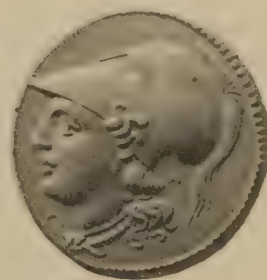
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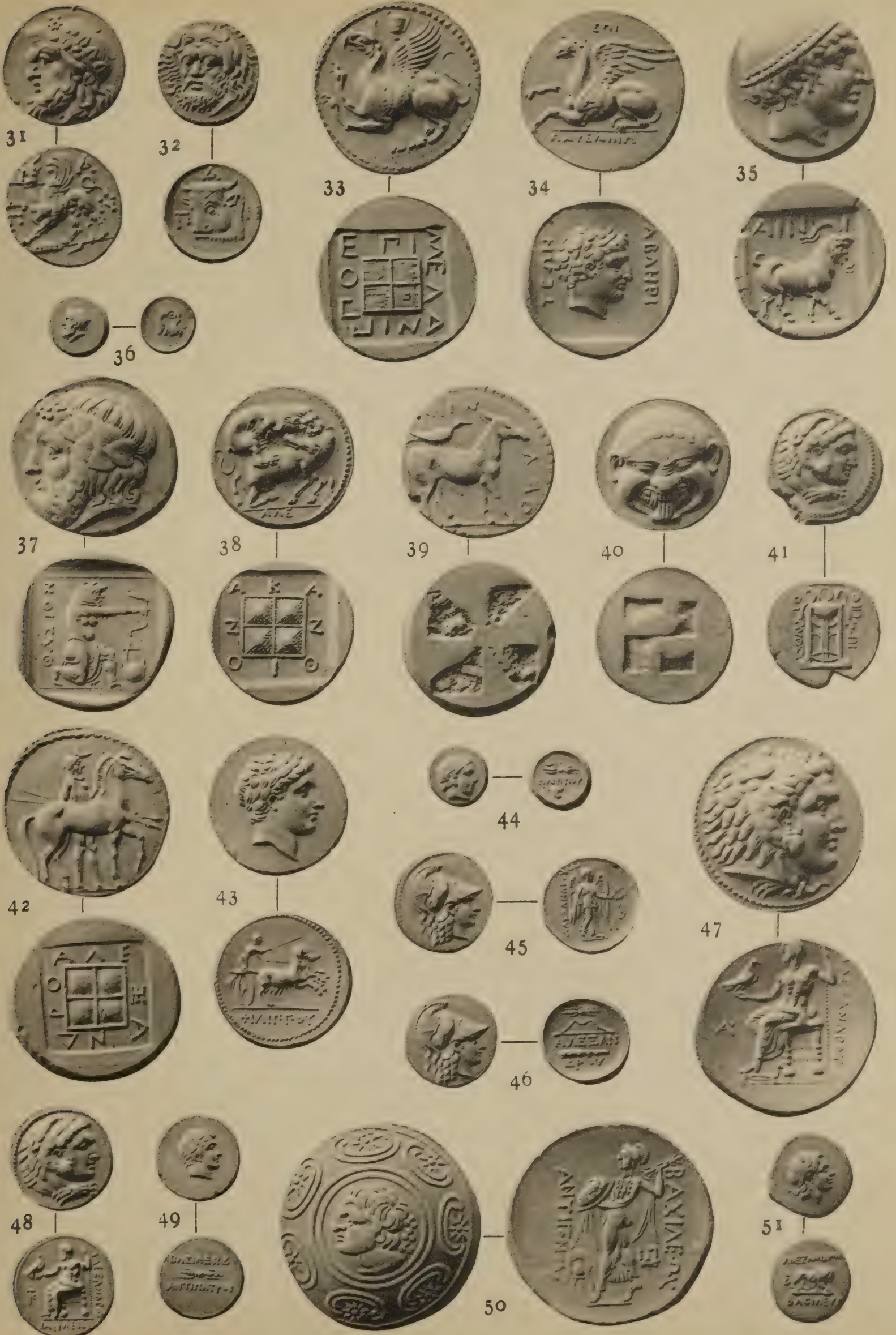


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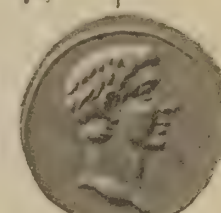
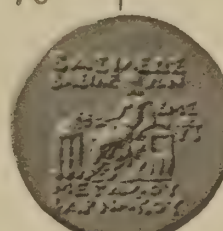
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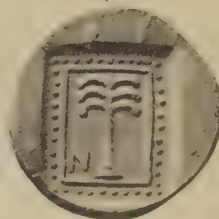
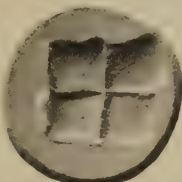
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